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evolves

**What's
the big
idea?**



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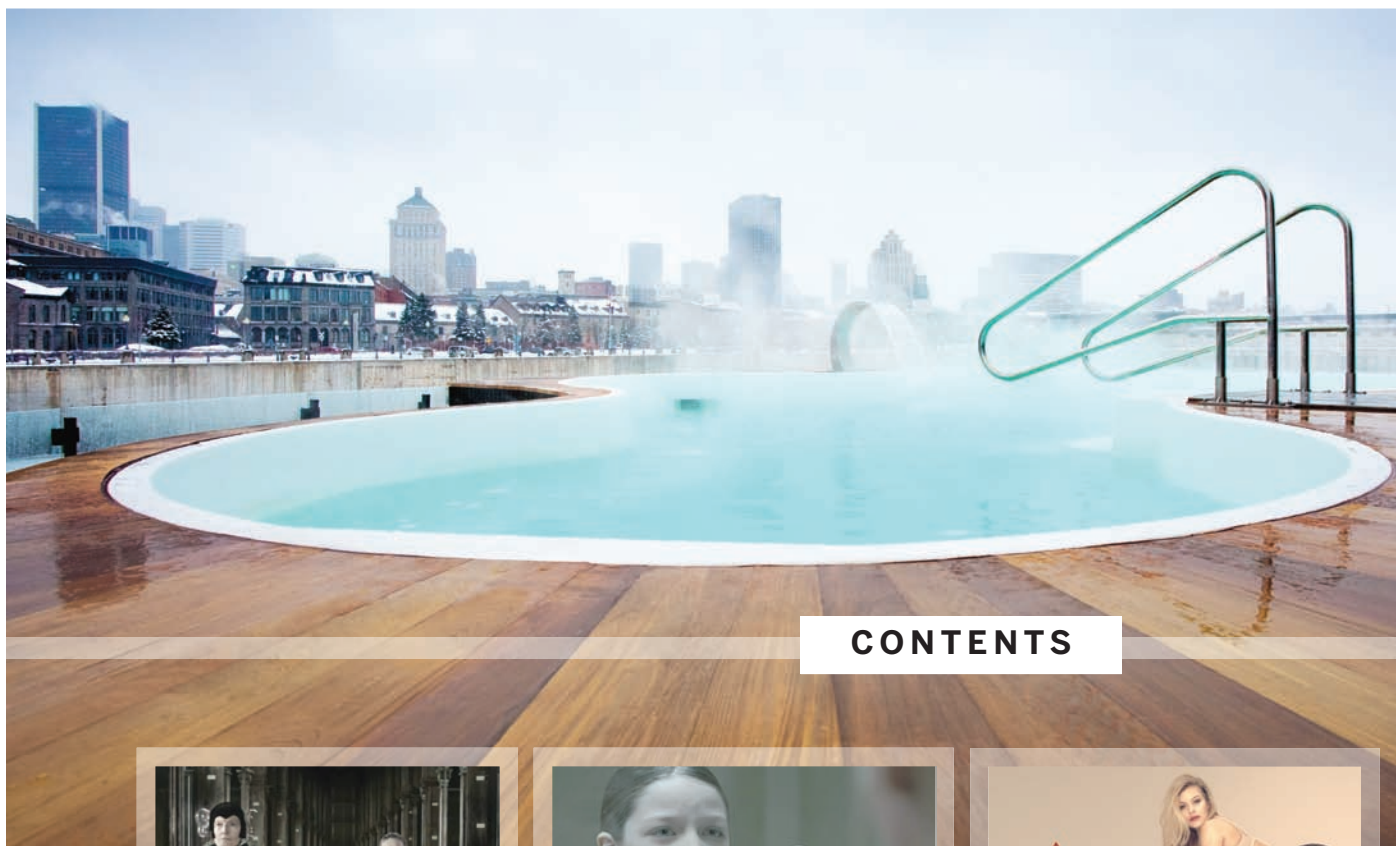


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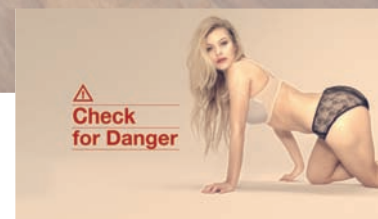
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CONTENTS



4 Editorial

The new ads

8 Canadian agencies go global

Homegrown ad agencies find success on the international stage

14 A year in creativity

The gems among the trends in a year of ads, plus industry pros pick their faves

21 The future starts now

Making *Minority Report* a reality with new tech tools and toys

24 For the creative good

Innovation boosts corporate social responsibility reach and impact

30 Social science

How many friends does your brand have?
Breaking down social media strategy

32 Brands' new star roles

Ads are overshadowed by compelling content creation

34 See me, touch me, feel me

Physical meets virtual in the latest consumer experiences

39 Beyond advertising

From architecture to office space, how agencies are expanding their remit

42 Canada @ Cannes

A look back at 20 years of Lions at the International Festival of Creativity

On the Cover

What's the big idea? That always seems to be the question when it comes to advertising. After all, it's the big idea that wins Cannes Lions, it's the big idea that gets consumers to actually pay attention, and it's the big idea that gets covered in the pages of *strategy*. For this special Cannes issue, we asked illustrator Gary Taxali to create an image that embodies creativity and big forward-thinking ideas in Canada. We're so creative in this country, it's sometimes difficult to keep our heads on our shoulders. Check out more of Taxali's work on the cover of *strategy*'s regular June issue, all about the power of creativity.

Main image: Sid Lee's Bota Bota (p. 39); Inset images, left to right: Doritos' "The End" (p. 30); Vim's "Prison Visitor" (p. 42); Fortnight Lingerie's "Super Sexy CPR" (p. 14).



The new ads

Last summer in Cannes I fell in love with a vending machine. It was in the basement of the Palais, a bright spot in an otherwise bunker-like edifice that for one week in June houses the best ad creative from around the world. Which, in effect, the vending machine was as well.

Here's why it won over hearts: when you smiled, it dispensed free ice cream treats. It's hot in Cannes, everything is expensive (except the rosé) and who – other than lactose-intolerants – doesn't love free ice cream?

The happy-inducing installation was the coolest new toy from Boston-based agency SapientNitro (see p. 21), developed for Unilever, and is part of a trend in advertising that deploys tech in nifty new ways to capture attention, like augmented reality and motion-controlled ads.

It's this kind of innovation that drives the international advertising and marketing industry to Cannes each year, to see what the latest zany tech marvels are and how they can be used to engage consumers. The best global ad ideas now range from social media programs and apps to other more physical manifestations, like vending machines that can detect smiles.

As the business of advertising has become more complex, what began as a commercial film awards show in 1954 has added all manner of communications over the years, such as Cyber, Design and Titanium awards – for the work that shows the way forward. Since the focus has shifted to more subtle and innovative ways to connect with consumers, the Cannes International Advertising Festival rechristened itself as a Festival of Creativity this year.

Like any other area of business, creativity needs training. To keep ahead of the game, marketers and agency execs bone up on best practices and soak up professional development, learning about new trends from Cannes keynoters like Foursquare and Google. The weeklong festival culminates in Lions – the Oscars of the adworld – being doled out.

While the Oscar comparison is often used (and both hand out gold statuettes), Cannes is arguably akin to the Olympics in terms of delegates rooting for their country's contingent. And Canada's creativity has made a good showing. Over the last decade we've typically been in the top 10 most-awarded countries and won several Grand Prix, two of which went to "Evolution," the Dove Real Beauty viral film (see p. 43). Since "Evolution" espoused self-esteem for women, it also helped build Canada's reputation for excelling in the realm of social cause marketing.

As we prep for the annual trek to Cannes, *strategy* rounded up some of the best advertising ideas to see how Canada's creativity quotient stacked up this year (p. 14). This issue also explores the latest trends in marketing, and checks in on Canadian ad agencies that have parlayed creativity into growing their businesses abroad (p. 8).

Increasingly, brand building is becoming a much more physical exercise than crafting ads. Simon Houpt's feature (p. 39) checks in on the range of activities that can entail, spanning design, architecture and programming.

Constant reinvention of the advertisers' remit is now the norm. We're closer to the futuristic adscape of *Minority Report* these days than *Mad Men*, and while the glamour of that Madison Ave. era (and perpetual scotch and smokes) may have ended with the '60s, advertising's influence potential and powers of persuasion are more intriguing than ever. Plus, there's that free ice cream!

Cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

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Taking the leap

Few things get done well without effective collaboration and partnership, and breakthrough advertising is no exception. While

the ultra-fine targeting capabilities afforded by digital technologies and media are a natural pull toward data-led approaches to marketing communications, there is no getting away from the game-changing power of raw emotional connections that consumer brands can harness through brilliant creative ideas. The best work always begins with an insight, but the best collaborations usually begin with clients taking a (strategically-aligned) creative leap of faith with their agency partners.

Strategy and the *Globe and Mail* have teamed up to deliver this Cannes special edition to put an exclamation mark on the power of creativity in delivering against the business objectives of brands and to showcase the world-class work coming out of Canada each year to those outside of the marketing community who aren't in on our little secret...Canadian creativity cuts it on the biggest global stage of all, the Cannes Lions International Festival of Creativity.

If you're reading this issue, you've been tapped as one of the 60,000 business influencers across Canada who we thought needed to know. Intrigued? Read on, and we'll let this year's top work speak for itself.

Russell Goldstein

Executive publisher, *strategy*, *Media in Canada*, *stimulant*



Repping Canada at Cannes

The Cannes Lions International Festival of Creativity is in its 58th year of celebrating and recognizing the innovative imaginations

that make up our profession, and Canada stands proud among those recognized throughout the years.

The *Globe and Mail* is honoured to be Canada's official festival representative as it allows us to show our support, enthusiasm and encouragement for the vast creativity within the Canadian advertising industry. This role also affords us many opportunities to reach out to the advertising community, whether to encourage and support their participation as entrants or to share the inspiration and learning gathered from the festival each year.

We've been very fortunate that our role and our efforts as Canada's representative are supported by our strategic partners at *strategy*, the AAPQ and the ICA and by the Cannes Advisory Board, which includes:

Cathy Collier, Xconnections

Yanik Deschênes, AAPQ

Rico DiGiovanni, Spider Marketing Solutions

Alan Gee, Blammo

Gillian Graham, ICA

Paul Maco, Studios Apollo

Mary Maddever, Brunico

Brett Marchand, Cossette

Lance Martin, Taxi

Barbara Smith, *Globe and Mail*

Jo-Anne Visconti, *Globe and Mail*

These individuals and our strategic partners share our commitment to supporting every Canadian who participates at Cannes, whether as an entrant, a judge or a delegate.

I'm proud our efforts and dedication have proven very successful so far this year – from the number of entrants we received for our Cannes Young Lions qualifying competition to the increase in delegates that will be attending the 2011 festival. As well, seven of Canada's best advertising executives were selected to represent our country as judges this year.

Please join me in cheering on all Canadian entrants at Cannes. We look forward to seeing Canadian creativity earn top awards at the 2011 Cannes Lions Festival.

Andrew Saunders

Vice president, advertising sales,

The Globe and Mail

To learn more about our Young Lions winners, the Canadian judges or about the Cannes Lions Festival, go to www.globelink.ca/cannes.

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BY MELINDA MATTOS

CANADIAN AGENCIES

Polite? Apologetic? Not this bunch. From the convention doubting creatives at Taxi to the art stars of Sid Lee, ambitious Canucks are making waves in the international advertising community

GO GLOBAL

Attitude is not generally considered a Canadian characteristic. We're a polite nation, known for our peacekeepers, our universal healthcare and innocuous pop stars like Justin Bieber and Michael Bublé. Yet, when it comes to the international advertising community, some of our most visible ambassadors are the ones who have ignored conventional wisdom, taken risks and turned the industry upside down. Not content to limit their creative chutzpah to the Great White North, these hotshot agencies have expanded abroad and managed to break through despite difficult financial times. They've beat out major U.S. competitors for international clients and brought home big international awards. And they've done it with panache.

Consider Taxi. They've added offices in the U.S. and Europe to their expanding Canadian operations, with these outposts recently picking up work from Reddwerks, Bombardier, Newcastle Brown Ale, Unilever London's Hair Care TIGI range and Ikea (for digital). How? In an interesting business anomaly, a major business win factor for ad agencies is their trophy chest – how many awards they've picked up for their creative efforts on behalf of existing clients. And Taxi has traditionally showed well at Cannes, the Oscars of advertising.

When the ad world's most prestigious creative arbiters, One Club and D&AD, released their joint Pencil Rankings this year, resulting in a creative hierarchy for agencies worldwide, Toronto-based Taxi was the only Canadian agency to crack the top 20. It came in at #19, just ahead of the geniuses at Apple. Over the past decade, the agency has won roughly 1,200 national and international awards, and taken gold in *strategy's* Agency of the Year competition five times, ultimately being named our first Agency of the Decade.

It's an impressive CV, all built around a single mantra: "doubt the conventional."

As CEO Rob Guenette explains, "Everybody that works at Taxi, from account people to HR, has to doubt the conventional because that is the birthplace of creativity. Why are things done this way? Why is this the category norm? If you start out your day thinking like that, you're a creative person."

"What we are building is new creative expressions of things," adds CCO Steve Mykolyn. "There are no real best practices when you're creating something that's supposed to break through. You [should] be evolving, not reacting."

And what an evolution it's been. Taxi was founded in Montreal in 1992 by Paul Lavoie and Jane Hope, with a Toronto headquarters added soon afterwards.

Guenette joined the agency as president in 2004, spearheading what he calls an "extreme-growth phase" that saw a New York office added that year, followed by a second Toronto office (Taxi 2) and a Calgary office in 2006, a Vancouver office in 2007 and Amsterdam-based Taxi Europe in 2009.

"We thought, as long as there's more demand for Taxi, we'll continue expanding, because we think what we have will resonate globally," Guenette says, noting that they cap the employee count of any one shop at 150 people (thus necessitating Taxi 2). "We wanted to maintain our creative culture and business culture through this growth."

The agency was careful to keep operations centralized in Toronto, with P&L all calculated together, and Taxi has grown year-over-year for each of the last five years, despite the recession.

But their growth has been more than financial. In late 2010, Taxi was acquired by WPP, the world's biggest advertising and marketing services holding company, which reported headline EBITDA of \$2.218 billion last year and includes agencies such as Grey, JWT and Ogilvy & Mather. The move made Taxi part of the Young & Rubicam Brands portfolio, which Guenette says gave it access to more resources, while leaving the existing management and mindset intact.

As he puts it, "Same Taxi, bigger engine. What it's meant so far is that they leave us alone; they don't impose anything on us. Where we had gaps in our capabilities, they fill in those gaps." Having access to the WPP network of agencies has strengthened Taxi's offering in areas such as direct, PR and back-end digital, and has added media buying and planning to the table.

It's not hard to see why WPP was interested in absorbing the Canadian indie. In recent years, Taxi has attracted envy on the international stage, racking up Cannes Lions with its effective work for long-standing clients Mini and Viagra – campaigns that share a cheeky sense of humour.

Taxi's relationship with Mini began with the car's Canadian launch in 2002. Since then, much of the work has been exported globally, including an early out-of-home stunt that saw the car placed inside a cage near the Auto Show with the notice "Do not tease, feed or annoy the Mini." Minimalism, a customizable website about the car's eco-friendly features, offered content programmed to match the length of time the consumer wanted to spend on the site – a breakthrough idea that won a Gold

Lion at Cannes and went on to become a global platform for Mini's environmental messaging.

"Mini is a brand that's seen around the world, with very good agencies in all the geographies trying to make work that stands out," says Mykolyn. "Everyone's competing not just within an office but within a global landscape, so the work's better because of that."

And then there's Viagra – a campaign that caught the ad world's attention in 2002 by leaving out everything we've come to expect from pharmaceutical advertising. No hard sell, no government-mandated list of side effects. Instead, an early TV spot showed a man skipping to work with musical accompaniment, leaving viewers wondering why he was so darn happy until the word "Viagra" was revealed. That first spot established the humorous tone the Pfizer brand still uses to get men talking to their wives and doctors, while creatively sidestepping heavy regulations restricting product information in tandem with branding.

Taxi won Gold Lions for its Viagra work in 2005, 2007 and 2009, and in 2006, "Bleep" was the third-most awarded campaign in the world. Last year, the Gunn Report (an annual tally of results from ad awards around the world) declared Taxi's Viagra spots the second-most awarded film work in 2010. Guenette says that's set the bar high for new work.

"Every year, Steve comes into my office after the Viagra campaign is done and says, 'Okay, Rob, here's the work,' and I go, 'Geez, I don't know if that's as good as last year.' Then I'm in Cannes and I find out we've won Gold on Viagra again."

But Taxi's not the only Canuck agency making waves around the world. In fact, you'd have a hard time finding a Canadian team with more unbridled creativity and international flavour than Sid Lee.

Founded in 1993 as Diesel – a name that was changed to the anagram "Sid Lee" in 1996 – the Montreal agency was created by a group of students with no experience, no clients and no money, as a way of elbowing their way into a tough industry. This entrepreneurial-outsider perspective worked to their advantage, and since then, Sid Lee has grown into a 450-member multidisciplinary team known for creating edgy, unconventional brand experiences for companies like Cirque du Soleil and Red Bull, and winning the global Adidas advertising account.

Recent years have seen new offices – or, as the agency prefers to call them, *ateliers* – popping up in Amsterdam (2009), Paris and Toronto (both 2010), all operated with a single P&L, and international accounts now make up 50% of the business. This spring, the agency set up shop in Austin, Texas, kicking off a planned expansion into the U.S. market.

While this international growth puts Sid Lee in closer proximity to certain clients (for instance, Dell's head office is in Austin), vice-president and partner Vito Piazza says it also helps with staffing.

"Our ability to do international-quality work is really contingent on getting the right talent," explains Piazza. "That means the quality of talent but also diversity in terms of culture and expertise. The cities we've selected [for expansion] have helped us tremendously in that."



Right: Sid Lee's Vito Piazza and Eric Alper.
Opposite page: Taxi's Rob Guenette and Steve Mykolyn.



Jill Nykoliati leads
Juniper Park to
stateside success.

Sid Lee prides itself on being allergic to the status quo, ignoring traditional silos and blurring the boundaries between business and art. It's built up a diverse staff that includes art directors, architects, screenwriters, retail design experts, interactive developers and creatives from just about every other discipline you can imagine.

Although the teams are separated by an ocean, Piazza says collaboration is a critical part of their success. "The level of involvement between the offices is not between the presidents, talking about high-level issues – it happens on a very granular level," he says. "If you look at our international success, it's because we can go within the broader group and pick the best people."

Another big part of the agency's cachet has come from staying ahead of the technological curve and doing things people have never seen before.

"Our international growth seems [like] it happened overnight but there's a lot of work behind it," Piazza says. "We've embraced digital

culture and technology since 1994. That's been a huge contributor to getting interest from outside of Canada; all these services which are a bit more leading edge, they tend to travel very well."

He continues, "We always strive to be an early adopter, sometimes to the point of being a bit too early to the game. There have been a few blunders in the past – like we were 10 years too early in iTV, which we laugh about now."

But digital is just one part of Sid Lee's offering, and, as Alper notes, the agency was employing a media-neutral integrated approach long before it became trendy to do so.

"Consumers don't see a distinction between retail and advertising and e-commerce, it's one brand story," Alper says. "Progressive marketers recognize that, and our service offering is about telling one brand story through every aperture."

You can see this strategy at work in Sid Lee's recent campaigns for Adidas. This spring, it launched a global effort that brought together the company's

three product lines (Performance, Originals and Style) into a single campaign for the first time in the brand's history. Launched simultaneously in 100 countries, the celebrity-studded "All In" campaign included print, out of home, in-store and the brand's largest digital investment to date.

But the relationship with Adidas began years earlier, starting with a redesign of the Adidas Originals concept store in New York (a look that was exported worldwide) and the launch of a digital campaign for the brand. By 2008, Sid Lee had been named global agency of record for Adidas Originals, and in 2010 it was awarded the entire Adidas portfolio.

That year, Sid Lee launched the Originals *Star Wars* collection with a multimedia arsenal worthy of the galactic empire. Proving that the force was indeed strong with Sid Lee, the agency got George Lucas's blessing to create a web video combining *Star Wars* footage with an Adidas street party scene, as well as a Facebook and Google Earth-fuelled app that allowed users to see their neighbourhood obliterated by the Death Star. Sid Lee even enlisted rapper Snoop Dogg to lead an Imperial March of Storm Troopers through the streets of New York.

The ever-innovative agency also helped Adidas launch the world's first footwear with a coded tongue in 2010. When held up to a webcam, the special tongue granted instant access to the augmented reality Adidas Neighbourhood, where players could use the shoe to control a *Star Wars* game, a skateboarding game and a DJ game.

When World Cup fever hit in June, Sid Lee hit back with a two-minute "*Star Wars* Cantina" video that spliced Adidas-clad celebs like David Beckham, Noel Gallagher and Daft Punk into the famous cantina scene from the movie. The viral video has been viewed over five million times on YouTube.

As Alper explains, "Clients come to us when they're ready to make a change. We're in the business of helping people evolve and reinvent themselves."

It would seem that Sid Lee's not too shabby at reinventing itself either. In 2009, the agency won a Silver Lion for Design in the Self Promotion category for its own corporate rebranding – its best showing at Cannes so far.

"It's easy to say awards don't matter," Piazza says. "I think they do have an important role to play, but is it more about generating business or drawing talent? [For Sid Lee] it probably has a more important role in showing people in the creative community what our approach is, and drawing in talent. From a business perspective, it's a complement to the broader story."

Of course, a roundup of jetsetting Canadian rebels would be incomplete without mentioning the new kid on the block, Juniper Park. When BBDO Worldwide decided to launch a new subsidiary in 2007, it chose Toronto for its home

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base, putting four former colleagues from Grip – another agency that marches to the beat of its own drum – at the helm: Jill Nykoliati, as president and chief strategist, and Barry Quinn, Terry Drummond and Alan Madill as creative directors.

But while Juniper Park is located in Toronto, the majority of its clients, as well as its most awarded campaigns, have been stateside.

Take, for instance, the agency's enlightened work – and we mean that literally – for Frito-Lay in the U.S. When a SunChips factory in California started using solar power, Juniper Park rolled out a “solar-powered” newspaper ad, in which the main text was revealed by holding the page up to the light. To announce that the brand was switching to compostable bags, the agency created a time-lapse TV spot showing the bag decomposing. Although the spot only aired on television once, a tweet from Demi Moore sent its online popularity soaring.

Juniper Park also hit upon some key brand insights for Lay's; namely, that consumers didn't believe that the chips were made with real potatoes, or realize that they were grown by local farmers across the U.S. The result was “Happiness is Simple,” a feel-good campaign that used print, broadcast, digital and out-of-home advertising to remind consumers that the chips were “just potatoes, all-natural oil and a dash of salt.” Juniper Park followed it up with localized TV spots that put consumers on a first-name basis with the potato farmers in their region, allowing the farmers to tell their own stories about how long their families had been working with Lay's (an idea later adapted for the Canadian market by BBDO).

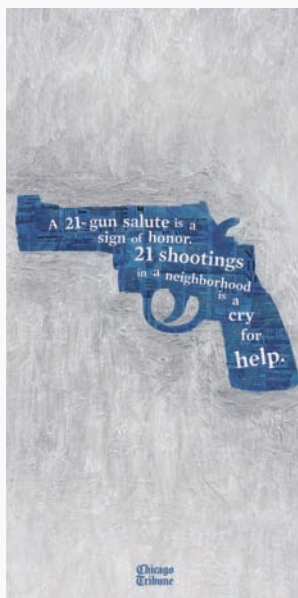
The agency's work for Frito-Lay made it the most awarded agency at the Effies in New York last summer, with six Silvers, as well as the only Canadian agency to take home a trophy. As Nykoliati remembers fondly, “Those are American awards and we won the most of any agency office.” That same year, Juniper Park received four international AME awards, including the 2010 International AME Green Award for its

SunChips work, and was also the most awarded agency at the Canadian CASSIES, winning the Grand Prix and two Golds.

The Torontonians at Juniper Park also gave the *Chicago Tribune* an ownable new brand identity in 2009, with a print and radio campaign that framed it as the city's watchdog. The campaign made Juniper Park the biggest Canadian winner

agency, a packaging agency, a concept agency... We hire a lot of client-side folks on the strategy side, because they are quite comfortable in those conversations and they hear between the lines.”

To Nykoliati, it's imperative that Juniper Park gets involved with clients on a business level, whether it's to build a brand from scratch or take it in a new direction. “Those early conversations




THE WORK

Clockwise from left: Juniper Park's *Chicago Tribune* work, Taxi's “Golf” for Viagra, Sid Lee's “Star Wars Cantina” for Adidas.

at the U.S. Clio Awards in 2010, while one of the radio spots (“Bears”) nabbed a Bronze Lion – the agency's first win at Cannes.

Nykoliati says it's Juniper Park's keen strategic ability that gives the agency its competitive edge. “Whereas a lot of agencies do communications strategy work, we do brand strategy work,” Nykoliati explains. “We're really comfortable with those conversations that often you might go to a different agency for – an innovation agency, a design

shape the output,” she says. “I don't want to miss those conversations, because decisions are being made, doors are being closed or opened that will affect what you can do with the brand. If you're not there, those decisions are made without you.”

It's this kind of gutsy thinking and creative ambition that's putting Canada front and centre on the world stage, earning Canadian agencies international business along with awards recognition. 

MDC builds global business

Canadian advertising mogul Miles Nadal has been adding Canadian and foreign assets as he builds his new model of the global agency network with Toronto-based MDC Partners, which bills itself as being “where great talent lives.” Since late 2009, the holding company has been growing rapidly through acquisition of independent ad agencies renowned for their award-winning creativity, both at home and abroad, with a recent focus on picking up companies with strong digital, social media and PR skills. This spring it announced that its 2010 revenue had climbed to \$697.8 million, an increase of 28% over 2009, with EBITDA up 20.5% at \$86.2 million.

Last year, MDC Partners spent about \$125 million in a series of acquisitions that included Toronto agency Capital C and its Mississauga, ON.-based data

analytics and marketing solutions firm Kenna. It also scooped up PR firms Allison & Partners (San Francisco), Sloane & Company (New York) and Kwitken & Company (New York), as well as creative agency 72 and Sunny in L.A. And earlier this year, it acquired a 60% stake in Anomaly, a multi-disciplinary agency with offices in New York and London.

With more than 40 agencies in its best-in-breed roster – including Canadians such as Crispin Porter + Bogusky Canada, Bruce Mau Design and Henderson Bas – MDC continues its quest to challenge the WPPs of the world, holding companies that have a bevy of long-standing global agency brands in their arsenal. The recent WPP acquisition of Taxi indicates the big global holding companies have their eye on competition in Canada.



DDB produces more Cannes Young Lions than any other agency.

DDB^o



BY EMILY WEXLER

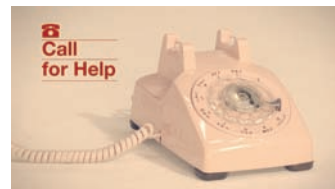
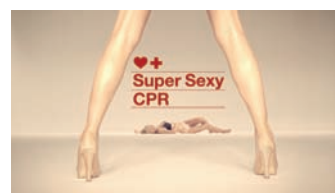
A YEAR IN CREATIVITY

If we had to pick a theme for this year in advertising, it would likely be “above and beyond.” Sure, each year agencies try to outdo themselves (and each other), but advertising is adapting to a new media landscape, where standing out becomes increasingly difficult.

The 30-second spot still exists, but it had better be extra eye-catching to make it past the PVRs. Online videos are stepping it up a notch, and we noticed a definite trend towards vids that force the viewer to ponder whether or not they’re real. A regular billboard just won’t do anymore, now it has to be covered in gold. After all, a huge goal for all advertising these days is unpaid freight, a.k.a. the viral buzz, free PR, Facebook factor.

Here are some of the gems within the trends, and the best campaigns of the year as curated by some of Canada’s top creative directors, leaving only one problem to solve: how will they top this next year?

□ FEARLESS FILM

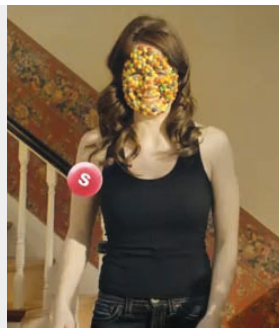


Fortnight's sexy spin on CPR

Sex sells, and when you're selling lingerie, it just makes sense. Super Sexy CPR is an online video created by Toronto-based Red Urban for small Canadian start-up Fortnight Lingerie. The brand didn't have the big budgets or celebrity power of its competitors (like Victoria's Secret or Calvin Klein) so it made what is essentially an instructional video on how to do CPR and save a life, but with a very sexy twist. The ladies giving the demonstration happen to be scantily clad, gorgeous models.

The video went spectacularly viral, garnering 1.6 million hits in the first week and 12 million to date. It got worldwide media attention and was even used as an instructional video by the U.K. armed forces and EMS to train soldiers (now that's how to get someone to pay attention). After the video, sales for Fortnight were up 800% and they secured international distribution. They followed it up with a second instructional video – abdominal thrusts, naturally.

INSIDER PICKS



Nancy Vonk
Chief creative officer, Ogilvy

The campaign: Skittles "Touch the Rainbow," by BBDO Toronto.

The gist: A series of YouTube videos that viewers can "interact" with. They're asked to touch the screen, allowing their fingers to play a role in the stories, doing everything from fighting crime

to befriending cats and even going to war. Of course, the fingers don't actually control the story, it just appears that way.

"'Touch the Rainbow' on YouTube keeps up the good clean creepy fun in the long-running campaign. A few themes run through the comments: 'disturbing,' 'I feel violated,' 'put your [other body part] on the screen, it's even funnier.' The 'Cat' has the most views by a wide margin but of the series I like the cage cop best, maybe because I felt so powerful stopping the bad guy car with my finger. Well written, well crafted, really dumb; it holds its own in an incredible body of work. Thanks for a little sunshine online BBDO, in a year with not much to smile about in Canadian advertising."



Steve Mykolyn
Chief creative officer, Taxi

The campaign: FedEx "Change," by BBDO Toronto.

The gist: In this spot,

a boss is talking to an employee about shipping less urgent packages. Each time it cuts to the boss, he's doing something remarkable – chipping away at a sculpture, performing surgery, giving himself a tattoo while playing chess – demonstrating that he, like FedEx, is good at more than one thing.

"I love the FedEx 'Change' spot. The first time I saw it I can remember thinking 'what the f#*% was that?' For me it felt like watching an entire episode of a TV show in 30 seconds. The attention to detail is amazing and the characters are awesome. Then something nice happened. I actually started to enjoy watching it over and over again just to see something new. Except for the 'Snuggie' spot, that almost never happens. Given there's a trend to recreate the modern renaissance man on steroids (anyone come to mind?), this piece really stands out. Best of all, you can tell it's a FedEx spot and the messaging comes through loud and clear. Well done."

□ IN-YOUR-FACE OUTDOOR



Science World likes gold

Science World in Vancouver likes to put its money where its mouth is, or at least where its billboard is. To promote last summer's "Treasure!" exhibit, Vancouver-based Rethink developed a billboard demonstrating that 20 ounces of 22-karat gold can be pounded so thin it covers more than 200 square feet. The billboard came with its own security guard, but trying to steal it would have been futile – the gold would have disintegrated upon touch.

The billboard generated major buzz, with over 3,800 views on Flickr in the first 12 hours and simultaneous front pages of *24 Hours* and *Metro*, as well as coverage in *Maclean's*, the *Globe and Mail*, CTV News and CBC Radio.

Art director Carson Ting, who concocted the idea with group CD/partner Rob Tarry, says finding this true fact about gold was a challenge: "It turns out, scientists are big on accuracy," he says, and also finding the right gilder for the project: "We really lucked out and managed to get Canada's number one gilder. Yes, gilders have rank! Maybe they wrestle for it. Brian Dedora really made it look like a million bucks. Even though it was around \$11,000."

First United faces homelessness

First United Church is "home" to 350 people in downtown Vancouver who would otherwise have nowhere to live. It wanted to raise awareness about the issue of homelessness, so it enlisted the help of DDB Vancouver to create an ambient effort that put a face to it.

The agency developed a stunt that put faceless body sculptures, in the familiar poses of homeless people, around the city. While some people walked right past them, others took notice of the missing faces and, instead of dropping coins in a cup, were encouraged to pick up a paper slip that directed them to visit one of three Facebook profiles – for Jody, Steve and Gordon. There they could learn about the true stories of homeless people who got off the streets.

Based on similar statues by U.S.-based artist Mark Jenkins, the homeless forms were meant to force people to think about the problem. "We did it to create awareness," said Kevin Rathgeber, senior copywriter, DDB. "If donations go up, that's great, but we wanted to create some dialogue around the homelessness issue and raise awareness for what First United does."





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□ AN INTEGRATED APPROACH

Campbell's Nourishes the hungry

Product launches are nothing new, except when it's a truly innovative departure from the typical store-shelf fare.

As a physical manifestation of its commitment to alleviate hunger, this spring, Campbell's introduced a new product called Nourish. Billed as the first complete meal in a can, Nourish is not a consumer product per se, although it is available in stores, where shoppers are encouraged to buy it for donation. It has a 24-month shelf life, can be eaten at room temperature and doesn't require water – making it suitable for both food banks and disaster-relief situations where clean water might not be available.

"Because of who we are and what we make, we felt that we should take a lead role in helping to alleviate hunger," says Mark Childs, VP marketing at Campbell's.

To enlist followers, Campbell's placed ads in the *Globe and Mail* and launched a social media campaign. Users could have a can donated on their behalf by "liking" or sharing the Facebook page, posting a comment, tweeting with the hashtag #Nourish or watching a two-minute video called "The Story of Nourish."

"In launching Nourish, we did it in a way that broke through, in a way that was credible, and in a way that invited Canadians to join us rather than us telling them what to do," says Childs.

Five weeks into the campaign, 185,000 cans had been donated, and 7,000 "likes" had been added to the brand's Facebook page. About 1,700 posts had been made, 90% of which were positive.

The creative was done by BBDO in Toronto and Soulsight in Chicago, while OMD handled media.



INSIDER PICK



Ian Mackellar

Creative director, Bensimon Byrne

The campaign: Adidas "All In," by Sid Lee.

The gist: The latest global effort for Adidas brings together its three lines of business (sports, style and street) into one global brand campaign for the first time, using TV, print, digital and out-of-home.

"One of my favourite Canadian campaigns so far this year is the 'Adidas is All In' global effort created by Sid Lee. It features a diverse cast including Lionel Messi, Snoop Dogg, David Beckham and, yes, Katy Perry, set to the music of French electronic duo Justice.

Let me begin by saying that I'm a sucker for these types of commercials. I'm the kind of person who still gets chills watching such spots as 'Move' or 'Magnet' for Nike.

Maybe the Adidas work appeals to me because I share a deep love of sport from a fan's perspective. Or perhaps it's because, as a competitor in a number of sports myself, I appreciate the nuances and the insights the spot celebrates. Whatever the reason, this work touched an emotional nerve and as such, really resonated with me.

One of the things I truly admire about this effort is that it deftly melds sport, lifestyle, fashion and music in one beautifully shot, perfectly scored, relentlessly passionate, energetic and insightful 60 seconds. The Adidas brand represents all of the above and no matter which part of it you participate in, you can't help but feel good by association.

In short, I'm all in too."

□ BRANCHING OUT

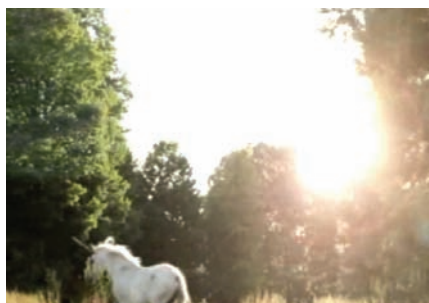


Taxi gets into toys and books

Who says an agency only makes ad campaigns? This past winter, Taxi came out with its very own book, *Doubt: Unconventional Wisdom from the World's Greatest Shit Disturber*. Told from the perspective of a little character named Doubt (brought to life on the cover by illustrator Gary Taxali, who also drew the cover of this magazine), the book presents 12 insights into using doubt as a catalyst for change. The insights are backed by stories about 40 "Disciples of Doubt" (the Sony Walkman, for example), imparting wisdom in 250 words or less. The book features a QR code that drives to Doubttheconventional.com, where readers can submit their own "doubtful" stories and read stories about other doubters.

And in the new year, the agency expanded its El Tabador character for mobile co Koodo into toys with four "Mini Muchachos." The Muchachos were given with the purchase of a new Koodo phone, or available for purchase as a set with part of the proceeds going to charity. It's kind of a telco Happy Meal.

□ FAUX REAL



The science of mythical marketing

If a viral video that appeared in October is to be believed, there was a unicorn on the loose in the Don Valley area of Toronto. The vid, said to be shot by amateur bird watcher Peter Hickey-Jones, reveals a quick glimpse of a white horse with a horn on its head, replayed in slow motion. According to the website for the Ontario Science Centre, Hickey-Jones brought the video in to be analyzed.

Coincidentally, the Science Centre had recently opened a new exhibit entitled, "Mythic Creatures: Dragons, Unicorns and Mermaids." Funny how these things work out. The video, created by Narrative Advocacy Media (a division of Bensimon Byrne), garnered over 460,000 views on YouTube, was seen in 97 countries and picked up by major media and blogs.

Of course, creating YouTube hoax videos is nothing new (you may recall the "Bride has Massive Hair Wig Out" vid for SunSilk back in 2007), so consumers are extra skeptical nowadays, but this video stayed legit because the exhibit was all about myths.

"We wanted to take a playful approach and explore how modern-day myths are created and perpetuated – through social media and viral videos," says Lindsay Mattick, director of PR at Narrative.



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GJP goes out in style

Back in November, Toronto-based advertising agency GJP went out of business. Well, sort of. The agency released a video claiming that they were soon to be shut down, with president Alan Gee offering to sell off everything, from their Gold Lions awards to the agency co-founder and even his English accent, in a liquidation fire sale.

The ad world started buzzing, questioning whether it was a hoax, or if GJP was going down, and doing it in humorous style.

The sale actually occurred on Nov. 18 and raised \$10,000 for Jake's House for Children with Autism. Afterwards, Gee announced the agency was rebranding as Blammo.

The stunt got coverage in everything from the *Globe and Mail* to Ads of the World to blogs in China. Gee says he got calls from all over the world, both before the big reveal (wishing him well in retirement, questioning what he was up to, and even asking to speak to "old" clients) and after (asking for jobs at Blammo, wanting to open Blammo offices in their countries, or just to congratulate.)

Was Gee surprised by the attention? "Frankly I was hoping for it – after all that's kind of why we did it," he says. "It was indicative of what we wanted Blammo to be. And to show what you can do with a rebrand as opposed to simply sending out a press release and changing a website."



John St. creates a birthday movement online

Advertising award show entries are typically accompanied by a video explaining the campaign and why it deserves to win. These videos tend to take themselves very seriously, as demonstrated by one created by John St. showcasing the success of a campaign for Chelsea Bedano's eighth birthday party. The big idea was pink ponies, a theme that was carried to below-the-line executions such as cake decoration, and ended in a big reveal – the mini-pony.

So perhaps the birthday party was fictional, and the video was actually created as a lampoon to show at *strategy's* Agency of the Year Awards, but when it was posted to *strategy's* creative site Stimulantonline.ca (search "pink ponies") it created a viral sensation.

John St. received an honorable mention at TED's Ads Worth Spreading conference, a Gold Pencil at the One Show and calls from the CEO of Time Warner and chief global director of strategic planning of Coca-Cola expressing their love for the vid. And the Cannes Lions committee contacted the agency to use it as a guide to show how case videos have become predictable.

"The video hit at a time when we need to laugh at ourselves," says John St. creative director Stephen Jurisic. "The agency industry is going through so many changes. 'World changing' case videos seemed the right thing to pick on."

INSIDER PICK



Chris Staples Creative director, Rethink

The campaign: BC Dairy Foundation's "Weak Shop," by DDB Vancouver.

The gist: A product line, physical retail shop and online catalogue that featured inventive products made for people who were too weak to perform everyday tasks, like carrying a wallet or lifting a fork, were created to show the usefulness of calcium-enriched strong bones. This year, the campaign extended into television.

"There's nothing weak about year two of DDB Vancouver's campaign for the BC Dairy Foundation.

The campaign launched last year with the opening of the Weak Shop selling strength-aiding products aimed at people who 'must drink more milk.' The store lived online (Theweakshop.com), but also in a real storefront in downtown Vancouver.

The work spread like wildfire virally, but wasn't true watercooler conversation until this fall, when the Weak Shop started hawking its wares on TV across the province. My favourite was for the Food Lift, a Veg-a-matic-type contraption that connects directly to the user's mouth via a pipe with a rotating lift.

Parodies of infomercials have been done before, but these ones feel fresh as part of a truly big idea. Plus the details are bang-on, right down to the announcer's overly-enunciated pronunciation of 'po-ta-toes.'

Another nice touch is the 1-877-WEAK-111 phone number, with its languid automated response.

The website was also updated with some great user-generated ideas. The winning entry went straight to prototype: The Wash Spray, which automatically pumps shower gel into your shower nozzle."



THE FUTURE STARTS NOW

Real-life *Minority Report*-type technology is starting to give us a glimpse into the future of advertising. Here's how some Canadian brands have become future-friendly

You're in a shopping mall and you come face-to-face with a 3D holographic ad for the newest Lexus model. It addresses you by name, pitching you on the benefits of owning the vehicle. Another hologram calls to you, suggesting that a pint of Guinness would be the perfect thirst-quencher after your mall jaunt. Next you pass a vending machine that reads "Share Happy," promising to serve you an ice cream for the low cost of a genuine smile. Finally, you spy a billboard that serves you advertising based on your gender, age and who you're with.

While the Guinness and Lexus ads were dreamed up for Steven Spielberg's take on Philip K. Dick's *Minority Report*, the latter two actually exist. The sci-fi-esque future of advertising is now and the name of the game is interaction.

The "Share Happy" vending machine was developed for Unilever by Boston-based agency SapientNitro, and it dispenses ice cream for a smile by using facial recognition technology. It got top marks for the agency at the Cannes Lions International Festival of Creativity last June, garnering a Gold Lion award. It's currently in malls in Portugal and Singapore.

The agency also built a similar marvel for Coca-Cola, an interactive vending machine dubbed uVend. Debuted during the Beijing Olympics, it's outfitted with a 46" LCD touch-screen that displays HD video, has bluetooth connectivity, flash graphics and responds to hand motions, and lets you download wallpapers, music and ring tones to your mobile device.

"Communications and commerce are converging and that creates a new realm of how we define the customer experience," says Michael Leonard, director of digital merchandising, SapientNitro. "The strategy behind both interactive vending machines was simple: take the vending experience into the digital age by making a one-way transaction into a two-way brand-led dialogue."

The billboard that can target you is based on nifty tech developed by New York-based Immersive Labs. Its software, still in the prototype stage, identifies the number of people you're with, right up to the amount of attention you're paying it. Japan's NEC also developed its own hyper-targeted Next Generational Digital Signage Solution, which uses built-in cameras and

recognition software. It's currently being tested in various markets in Japan.

Facial recognition, touch-screens, gesture control, augmented reality, hyper-targeting tools and interactive projections have all started to eke their way into real-world ad executions as a way of upping brands' engagement quotient with consumers. They're not ubiquitous – yet – but they are providing a glimpse into what the future of advertising will look like and it's very Dickian. Canadian brands are starting to become more experimental and incorporating tech into executions of increasingly greater sophistication.

Some of this experimentation is with augmented reality (AR). The tech manipulates the real world as seen through digital means (like when viewed through a webcam), enhancing a person's reality with sound and

COMMUNICATIONS AND COMMERCE ARE CONVERGING AND THAT CREATES A NEW REALM OF HOW WE DEFINE THE CUSTOMER EXPERIENCE

graphics. Best Buy, for example, presented its customers in March with an AR shootout game. Montreal Canadiens and Vancouver Canucks fans were given access to a special board that, when placed in front of a webcam, created a virtual hockey game. Players could go mano-a-mano against a goalie in a two-minute shootout and then post their scores on Facebook and Twitter. The goal was for the electronics retailer to leverage its partnerships with two NHL teams, providing its tech-savvy, hockey-loving customers with an opportunity to engage with the brand through an AR game.



Hyper-targeting is in its infancy, but starting to catch on. In addition to the billboards being developed by Immersive Labs and NEC, TV advertising is also becoming more addressable. Cogeco will be starting up a trial run of targeted advertising software from Invidi Technologies on the CHCH TV network in south-central Ontario in late summer/early fall. It will enable advertisers to deliver tailored messages to individual households based on public domain demographics data, so groups like seniors and new parents should be served different and more relevant commercials.

"As an industry television needs to be prepared to embrace new technologies," says Cal Millar, president/COO, Channel Zero (CHCH's parent company). "There's no question that other forms of media are already fully addressable and what we think of as television is evolving right now. The overall objective of this project is to find out what the areas are that will work and what will need to be adjusted as television becomes more addressable on all platforms."

Companies are increasingly using touch and gesture-controlled screens in their retail locations to better engage customers. The Royal Bank, for example, launched a prototype store in Burlington, ON., last October bristling with interactive screens, part of a Retail By Design project initiated three years ago. The centrepiece is an interactive multi-touch Microsoft Surface tabletop, which allows customers to learn more about a financial product, service or category. Other service-specific touch-screens allow them to explore RBC's various product offerings in more detail.

Designed by Toronto-based Perennial and implemented by L.A.-headquartered CB Richard Ellis, the goal of the RBC branch is to make the

banking experience less daunting for customers. EK3, Sapient, Infusion and MTM all helped with the in-branch tech.

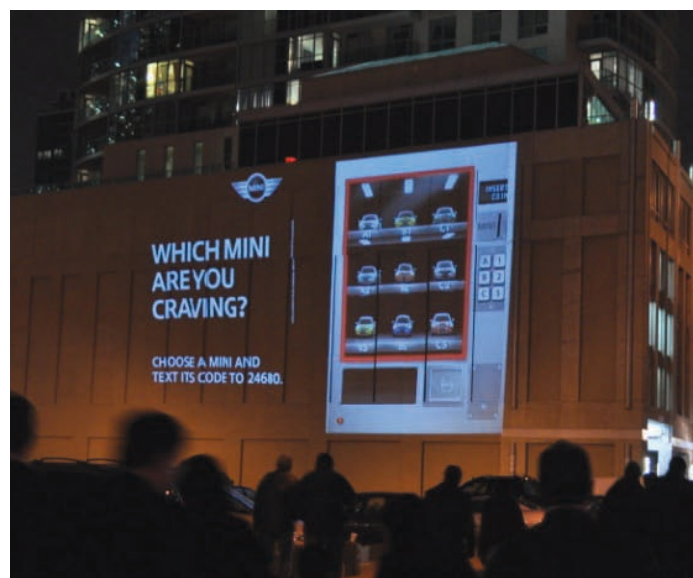
Starbucks recently made some of its storefronts in Toronto and Vancouver interactive. Promoting blends of its Tazo Teas, it outfitted store windows with touch-screens that let passersby navigate through the tea blend ingredients, using cute critters as their guide. The company worked with digital agency Blast Radius, MediaCom Vancouver and Vancouver-based digital display company The Media Merchants to facilitate the installations.

And Telus executed 9" x 46" gesture-controlled digital storefront screens last August featuring its critter du jour, the dolphin, which interacted with people who stood in front of the installations and moved side to side. People could navigate through the telco's fall lineup of mobile devices by moving left or right to select a specific handset, all while Telus extolled the virtues of living a smarter smartphone life. The telco worked with the Media Merchants to execute the screens.

Last year Corn Pops cereal launched a technology rich, interactive campaign called "It's Popnetic," targeting tweens, which tied together a few key *Minority Report*-esque techs. A kitchen table was projected between two kids chatting on MSN Messenger using webcams, with an empty bowl in front of each of them. The tweens had to use their mouse to fling Corn Pops at each other and move their heads to bounce the flying cereal into their virtual bowl.

Corn Pops' partnership with MSN Messenger was a global first. The effort employed gesture-control technology and webcams to create the augmented reality game. It also included a musical AR experience that could be activated on the brand's website, triggered by a visual marker on the back





Above: Maxwell House (left) and Mini turn wall projections into an interactive medium. Below: Best Buy's augmented reality hockey game is activated by holding a special board in front of a webcam. Opposite page, top left: The "Share Happy" vending machine created by SapientNitro for Unilever uses facial recognition to dispense ice cream for a smile. Opposite page, bottom right: Telus engages passersby with gesture-controlled digital storefront screens.

of the box. It was a first-of-its-kind execution in Canada. "It's Popnetic" was developed by Robin Hassan, digital group director, Starcom, and her team.

"Everything that we created for this campaign, from the display creative to the offline executions, was all in the same vein: how do we make it exciting and fun and really break through clutter?" says Hassan.

"It's Popnetic," promoted with TV, cinema and transit ads, attracted more than 50,000 tweens a month to the Corn Pops website and resulted in a 3% increase in volume and a 5.3% increase in net sales. It also taught Hassan and her team a valuable lesson.


"I think the biggest caution I'd have around new technologies is it can get pretty exciting to trail-blaze and come up with new concepts," she says. "If you're not grounded in strategy...you can fall hard and fast. The clients we've had the most success with are the ones where the technical creativity was driven from the base idea."

Sometimes existing tech will do quite nicely, and can seem novel with a bit of ingenuity. For instance, wall projections are nothing new, but some Canadian brands are executing them in creative ways. Kraft Canada's Maxwell House upped the ante recently with interactive projections, dubbed

"Optimism Walls," in Montreal and Toronto. They featured an image of a coffee cup accompanied by an optimism meter. The walls encouraged people to vote online for whether they thought the cup was half full or half empty, with the results affecting the meter. They could also tweet uplifting messages that were displayed on the walls, playing off a growing trend of allowing people to interact with their own social networks while sharing in the brand experience. The walls were developed by Ogilvy in Toronto, and facilitated by The Media Merchants.

In December text-enabled virtual vending machines care of Mini Canada adorned Toronto walls. Displaying nine different models next to traditional vending machine codes, they asked passersby which Mini they craved, encouraging them to text in its corresponding code. That triggered an animation featuring their Mini of choice with highlighted features, then a text drove to the brand's Facebook page. Creative for the effort, which resulted in 134,861 impressions for Mini, was developed by Taxi 2 in Toronto. The Media Merchants also facilitated this projection.

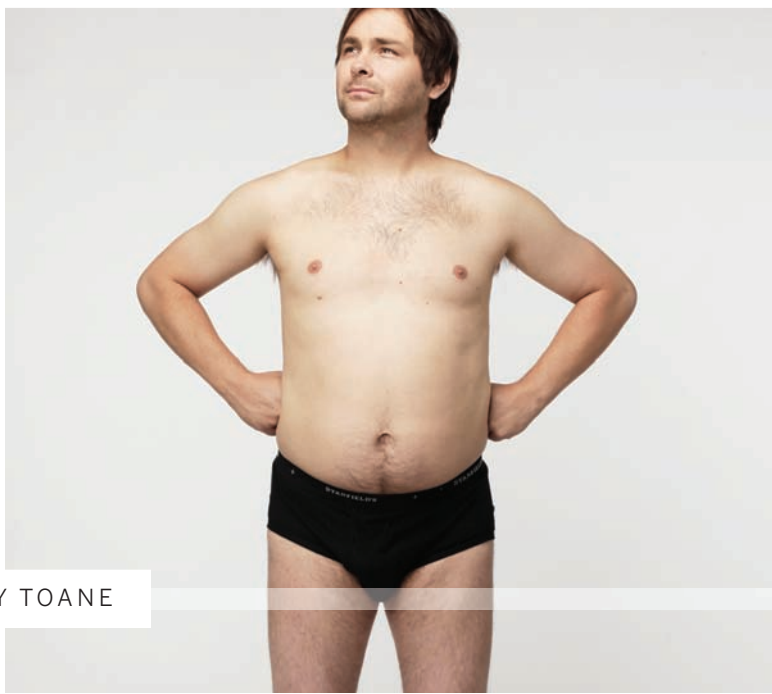
While new technology brings a wow factor to brand communication efforts, Hassan warns against overestimating the buzz potential and getting too far ahead of your intended audience.

"Make sure that you're not spending 90% of your budget producing something beautiful that no one will get to," she says, adding that "it's really easy for engineers to get ahead of themselves and add one more cool thing. Keeping it simple is crucial because you're really not going to have success if you only have 1,000 people look at something. Try to design to the most common denominator." 





BY CAREY TOANE



FOR THE CREATIVE GOOD

From Facebook to film festivals, from the grocery store to Ghana, marketers are communicating brands' good deeds with inspiring results

No longer just a glossy pamphlet distributed to new employees along with a key card, corporate social responsibility has come a long way. So far, in fact, that some Canadian experts are ready to ditch the term altogether.

"I don't use the term 'CSR' anymore; I think it's dated. We talk about social strategy," says Tony Pigott, president and CEO of ad agency J. Walter Thompson Canada, and global director, social marketing for JWT Worldwide. "These days it's moving from an area of tactic to an area that is much more about business and brand strategy."

And Canada is recognized as a leader in this space, given the fact that the self-esteem work for Dove originated here, and led Ogilvy to pick up two Grand Prix at Cannes in 2007 for its "Evolution" viral video.

Last year Pigott and social strategy arm Ethos JWT were shortlisted in the Titanium category at Cannes for Brandaïd, a social enterprise that connects microenterprises in developing countries such as Haiti with ad agencies to help them add value and get to market through branding and marketing.

If the term "social strategy" reminds you of Facebook, you're not alone. The two "socials" are more and more intertwined as companies become increasingly transparent about their programs. "The power of social media to engage and attract people around a particular social mission is so powerful that it's an essential 'app' in any corporation's social strategy and activation," says Pigott.

Doing good can be an effective way to add relevance to marketing messages, particularly for brands entering the cluttered world of social networks at this late stage in the game. Two years ago, Truro, N.S.-based men's underwear brand Stanfield's wanted to reach out to the under-35 market through social

media. When Toronto-based agency of record John St. tuned into the chatter, they found only radio silence. "Nobody was talking about [Stanfield's], good or bad," says co-creative director Angus Tucker.

Getting young guys talking about a "dad brand" of briefs online was a creative challenge. One idea was to hire an actor to spend 25 days in the same pair of underwear – a suggestion that was met with looks of disgust from all sides. Framed as a challenge taken on for a good cause, however (and if he could wear a fresh pair every day), it became more appealing.

A statistical coincidence provided an in: men under 35 were the group hardest hit by testicular cancer. By linking the brand with the cause, Stanfield's could live up to its tagline "We Support Men" both literally and emotionally, by raising awareness about this disease among the people it affected most. "Given what they sell, testicular cancer from a CSR standpoint made a lot of sense," says Tucker.

After the team found the perfect spokesperson (Mark McIntyre was himself a testicular cancer survivor), interactive media prodco Secret Location wired up an apartment with live streaming webcams. Guyathome.com launched on Oct. 6, with a challenge for the voyeurs: for every "like" the campaign got on Facebook, Stanfield's would donate \$1 to the Canadian Cancer Society, up to \$25,000.

Tucker believes this simplicity was crucial: "Just clicking the like button and knowing that a buck is going to cancer research? It's pretty hard to resist that."

Consumers agreed, and the "likes" poured in as Mark waxed his chest, got a tattoo and had CBC host George Stroumboulopoulos crash his blind date, all in nothing but his undies. He chatted live with viewers, maintained a Twitter feed and conducted hundreds of media interviews, an effort by PR firm Envirionics.

Traditional media coverage was crucial, says Tucker, adding that the campaign

did not include purchased advertising. "We worried that the first four or five days it would spike, and then just fall off the table," said Tucker. "We worked in different press – broadcast, radio, print and digital – to cover these different things, to keep the momentum going."

Four days in, Stanfield's and John St. were presented with the happy dilemma of reaching their goal much sooner than expected, and decided to raise the upper donation limit to \$50,000. "It was a bit nerve-racking," Tucker admits, "because what if we hit 50 in 10 days? What if this thing goes crazy?"

In the end, Stanfield's donated just under \$53,000 to the CCS. The campaign scored 45.7 million media hits, 1.3 million page views, an average viewing time of over three minutes and a cost per contact of under a penny. The Guy at Home was featured at SXSW as one of the year's five best social media events.

While Stanfield's wouldn't share sales results based on the campaign, John St. is already hard at work on next fall's effort. "The biggest win would be something that translated all the way down to the store level or the packaging, if some percentage of every Stanfield's product sold went to testicular cancer research, completing the sale and the circle of this communication," says Tucker.

For brands with ongoing CSR programs, creative use of new or unlikely media can keep the campaign fresh from year to year. Cadbury Canada launched its "Bicycle Factory" campaign in April 2009, using

to make it easy for Canadians to participate: one UPC symbol equaled one bike part, and 100 parts equaled a bike. Print, TV and online advertising drove to Thebicyclefactory.ca, where consumers could upload UPC numbers and win a trip to Ghana. The goal of 5,000 bikes was easily met in the first year, and Cadbury saw a 42% jump in sales.

For year two, Cadbury wanted to move from a basic education campaign to communicating how the program had changed lives for the better. The result: a 45-minute documentary produced by Toronto-based Frantic Films and Montreal's JuJu Films. *Wheels of Change* told the story of five bike recipients – three students and two "extension workers" or farm educators – through the eyes of Ghanaian narrator Robert Dawuni as they wrestled with issues from urbanization to education to reduced mobility and access to technology.

"We chose a documentary because we knew we had a big and complex story to tell," says Creet. "Anything shorter would have been a huge disservice to the story."

In a media climate where YouTube limits videos to 15 minutes, a documentary may be seen as a risk, but it paid off. With zero advertising support, *Wheels* beat out *Grey's Anatomy* and matched *Jersey Shore* when it aired last October. Winner of two Telly Awards, it's been shortlisted or selected for film festivals in New York, L.A. and London, U.K.

As the third year of the program kicked off at press time, 9,332 bikes had been donated, with the third shipment slated for this fall. This time around,

eggs and removing several "unpronounceable" ingredients from the recipe – changes symbolized in the addition of a little brown egg icon to the product label. *Iron Chef* winner Chuck Hughes acted as an ambassador for the movement, starring in online videos and providing fresh recipes with healthy ingredients.

"The brand just has to keep walking the walk so we have something to talk about," says Nancy Vonk, co-creative director at Hellmann's AOR Ogilvy Toronto. "The strength of the campaign has come from Hellmann's showing that they're committed to it and taking meaningful action."

Also new last year was the introduction of a grants program, which donated \$100,000 to 23 organizations across the country to help families learn more about what they eat, from a preschool in BC to the Toronto Botanical Gardens to a farmer's market in Newmarket that holds an annual sandwich building contest. Organized by Toronto-based PR agency Harbinger, the response to the call for proposals was overwhelming, with 1,300 applications received.

"That showed there was tremendous need for this," says Jennifer Pyle, project manager at Harbinger, adding the program will be continued in 2011 with a focus on children's education. The relationship with Hughes will also continue, as the project continues to contribute to increasing dollar volume year over year, ahead 7% in 2010. Total Hellmann's market share exceeded targets for 2010, growing to 48.8% by the end of last year.



Above: Cadbury's "Bicycle Factory" has sent thousands of bikes to Ghana. Opposite page, clockwise from top left: Brandaids connects artisans to agencies; Stanfield's "Guy at Home in His Underwear" generates awareness and \$53,000 for cancer research; Hellmann's Real Food Movement continues with a focus on children's education.

sales here at home to build and deliver bicycles to Ghana, where, thanks to the local cocoa industry, Cadbury has been one of the largest employers for more than 100 years.

"For most of us in Canada, [bicycles] represent joy in the form of fun, fresh air and fitness, but for many people in poorer countries bicycles represent hope, opportunity and occasionally survival," says Simon Creet, chief creative officer at Cadbury Canada's agency, The Hive, of Toronto.

The brand wanted a program that encouraged small purchases at home, and had a big impact in Africa. Working with Cadbury Ghana and local NGOs to identify recipients, Cadbury used simple math


the marketing strategy partners with media networks including MuchMusic, which followed Hamilton, ON.-based band San Sebastian as they went to Ghana with last fall's bike delivery. *ETalk* and TVA's morning program *Salut, Bonjour!* also aired segments in May.

"The core of the program never changes," says Creet. "The messaging evolves to keep it fresh."

Speaking of fresh, over at Unilever Canada, the Hellmann's brand team has been cultivating its Real Food Movement since it first worked to set up community gardens in urban centres in 2007. In 2010, the brand made some big changes to the product itself, switching to 100% free-run

"This cause they're championing is inextricably linked to what the product is about," says Aviva Groll, Hellmann's project manager at Ogilvy, "and this makes it possible for them to keep sustaining it."

Pigott ranks Canadians among the more socially engaged citizens worldwide, and companies are also more willing to share their stories than they were three or four years ago. But "we haven't hit nirvana quite yet," he warns.

"The move to socially engaged business is at the end of the beginning. There's always going to be pressure to justify those efforts, because ROI applies to businesses across the board. But it's definitely being taken more seriously now." 

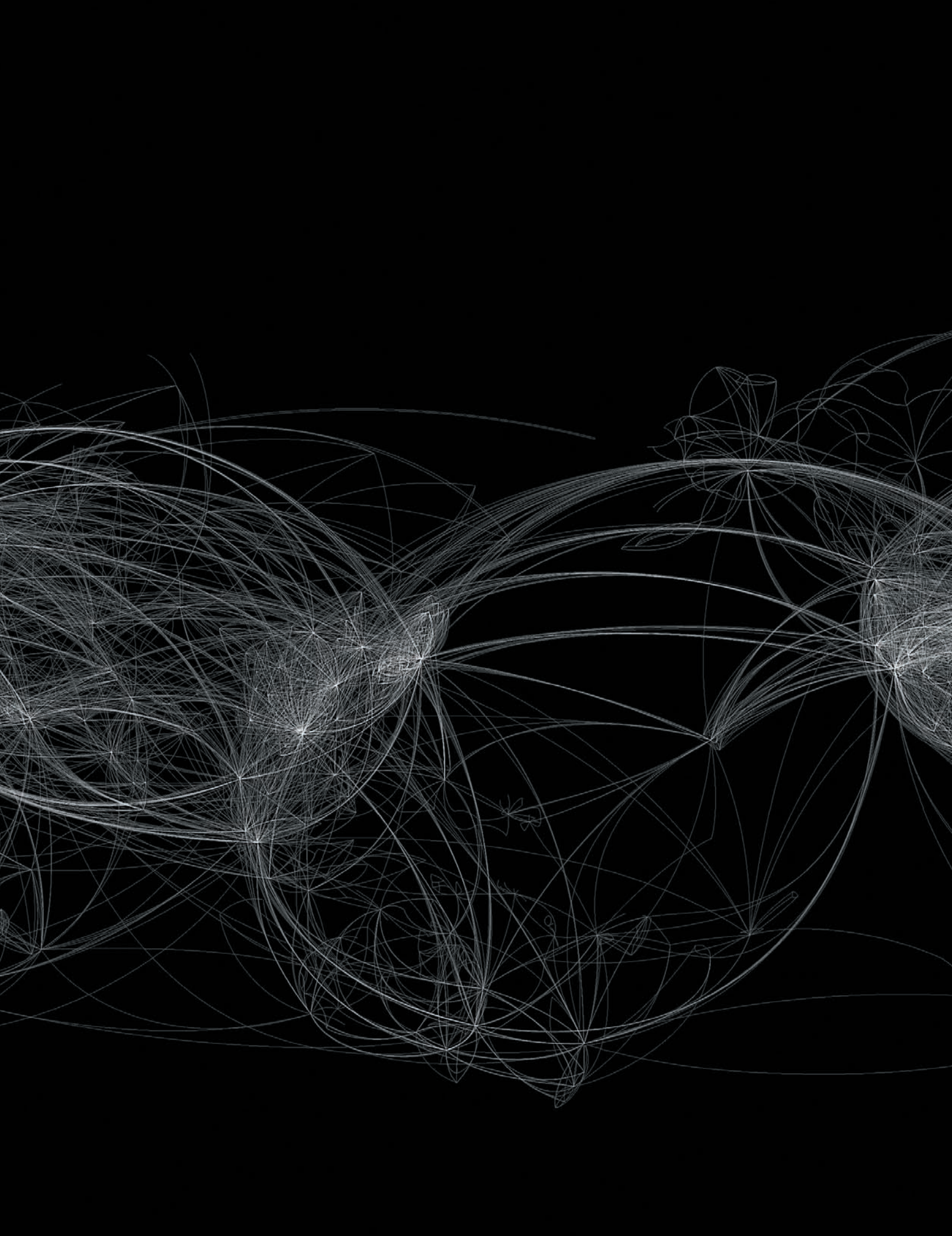


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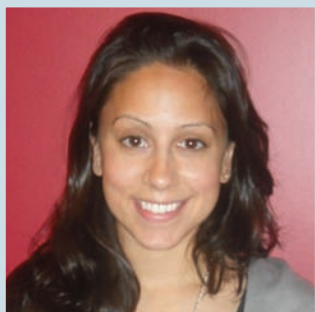
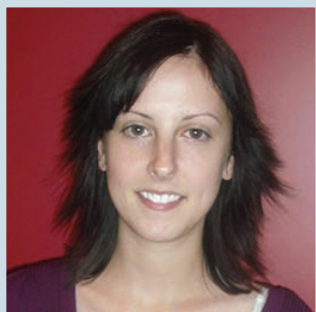
As Canada's official representative of the Cannes Lions International Festival of Creativity, The Globe is pleased to announce the winning teams from our 2011 Cannes Young Lions qualifying

competition. Chosen from 165 entries from across Canada, we're proud to send these eight rising stars to represent our country in the Cannes Young Lions competition in June.

"We're pleased with the extraordinary calibre of creativity that will represent Canada on the international stage at Cannes. The world of advertising is more competitive than ever, and these eight individuals have demonstrated they've got the creativity and resourcefulness to succeed under pressure."

**– Andrew Saunders, Vice President of
Advertising Sales, The Globe and Mail**

The eight rising stars that will represent Canada in the Cannes Young Lions competition.



PRINT CATEGORY

**Rebecca May, Art Director &
Domenique Raso, Copywriter**

DDB Toronto



FILM CATEGORY

**Amy Jacobs, Copywriter &
Liz Donnelly, Art Director**

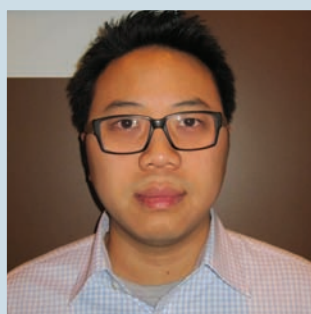
Grey Canada



CYBER CATEGORY

**Patrice Pollack,
Writer - Argyle Magazine &
Alex Newman, Designer**

BBDO Proximity



MEDIA CATEGORY

**Peter Mak, Digital Strategist &
Nykolai Hrytsyk, Assistant Strategist**

Starcom

Go to globelink.ca/younglions to learn more about the Young Lions competition, the teams and the winning entries.

THE GLOBE AND MAIL 



BY CAREY TOANE

SOCIAL SCIENCE

Marketers are getting creative to befriend audiences living on the social network

Bobby Brittain has been spending a lot of time on Twitter lately. The vice-president of Coca-Cola Canada's Sparkling unit is learning about leveraging social media from the semi-finalists in the "Covers" campaign, who are rallying their networks to vote them into a shot at winning the first-ever MuchMusic Video Awards (MMVA) Covers Award.

Sponsored by Coke, "Covers" opened mid-February with a two-week teaser campaign on MuchMusic. A six-week casting call brought in 1,200 video entries from Canadians aged 16 and over singing cover versions of six pre-selected songs. Ten semi-finalists recorded new videos of covers of BOB, Avril Lavigne or Usher songs and are now promoting themselves on Facebook, Twitter, YouTube and anywhere else they can for a shot at the top three, who will be flown to Toronto for the awards in June, after which the winner will be featured in two more weeks of promotions. A similar program is running on MusiquePlus in Quebec.

The program mixes perfectly with Coke's commitment to music as a connection platform, says Brittain. "Music has been an integral part of the way the brand has

connected with people for years," he says, referring back to the song "I'd Like to Teach the World to Sing" in the 1971 "Hilltop" TV spot that dreamed of buying the world a Coke. "If you watch MuchMusic you get a sense of almost naive optimism; it has a generosity that is very much part of the Coke brand. So it's a good fit."

Coke's strategy centres on a two-part premise known as "liquid and linked," which takes a central creative idea and "goes crazy with it," says Brittain. "That's the 'liquid' part, that the core creative idea spreads like liquid through every possible medium" from the website to TV ads and other music partners. "The 'linked' piece is that all these touchpoints show up in a consistent way that is relevant to our target audience and to the medium."

While the first phase of the campaign is focusing squarely on the youth demo, Brittain anticipates that the audience will widen as the semifinalists squeeze every last vote out of their social networks to win the contest.

Spots driving people to the voting site began airing in February and run until July 4 on Much and MTV, during shows like *Gossip Girl* and *Jersey Shore*,

Facebook brand BFFs

Facebook Canada released a list of the top 10 brands by number of fans recently. Of course, getting fans is easy; it's keeping them engaged that matters. We visited some pages to see how they got to the top.

BlackBerry – 12 million fans

Research in Motion's flagship mobile brand has invested heavily in its Facebook presence, with product launches, lots of news chatter and, of course, apps. The recent launch of the PlayBook tablet was the next best thing to having one in your hands, including an integrated Twitter contest, event updates, a link to purchase and

a Facebook for BlackBerry PlayBook Tablet App video demo.

Tim Hortons – 1.36 million fans

Canada's favourite coffee brand crowdsourced the world's longest "rolling-R" video for the 25th anniversary of the retailer's much-loved "Roll Up the Rim to Win" campaign in February. The challenge, which asked fans to record themselves rolling or trying to roll their Rs and then upload the results to Facebook using Fotobabble, was designed to support the larger annual initiative, driving to Rolluptherimtowin.com.

Budweiser – 670,000 fans

Launched last summer, the Bud Phone free branded phone app enables free Skype-style calls, ensuring that fans think of the King of Beers each time they make a call. And no Canadian can resist the latest "Keys to the Cup" promotion, offering a chance to see a Stanley Cup final game.

Telus – 532,000 fans

In October, the telco donated a dollar to hospitals for breast cancer detection equipment for every fan who turned their profile picture pink under its "Go Pink" campaign, raising \$200,000 and boosting fans to half a million.

online on Muchmusic.com and MTV.ca, as well as on popular teen music site Vevo.com.

"Inevitably it's not just teens that are watching Much or going on our Facebook site or Twitter, but we are being less intentional about connecting with those people," he says. "We know from experience that staying faithful to the audience that we want to connect with helps us enormously in terms of the creative approach that we take, and the media targeting as well, that we'll allow that liquid story to spill over into other audiences."

Nowadays digital investment is met with far less skepticism than it once was, says Brittain, who still reserves around 20% of his budget for experimentation—campaign elements that don't have a concrete ROI model. "It's through that experimentation that we learn about our consumers," he says. "We have to fight even harder to get their attention and their love and affection."

One thing that makes that fight easier is the way in which some social media companies have structured themselves to meet client needs. Coke corporate HQ in Atlanta develops strategy and models in partnership with equivalent offices at Facebook or Google, while back home in Canada, Brittain and his media agency Universal McCann work with local client services.

"Where it's worked really well is where we've ensured that at an early stage we've shared our plans, and given them the opportunity to come back to us with what they can do at a local level to enhance the campaign," he says.

As "Covers" wraps in early July, Coke will continue to invest in the music space, says Brittain. "What you will see is a broadening of the music platform into other passion points and other connections."

Another brand that's broadening its reach via social media is Frito Lay's Doritos. "We leverage social media and online communication tools as much as we can to serve as conduits of information directly to the consumer about every aspect of the program as

it happens," says Haneen Khalil, marketing manager, Doritos. Khalil and Toronto-based agency BBDO have formed a digital team including community moderators to shape, develop and execute social media strategy.

"We have the capability to respond 24/7 to any issues. We evaluate feedback as it arises and sometimes there are instances where we have to get back to the consumer within a matter of hours, or sooner."

After the success of campaigns like "Guru" — which offered \$25,000 and 1% of product sales to the makers of a video that successfully named a mystery chip flavour — and last year's "Viralocity," the brand has decided to take it down a notch with "The End." They've learned that while there is a passionate community of creators online, asking for video submissions narrows the pool, so they simplified the ask this year.

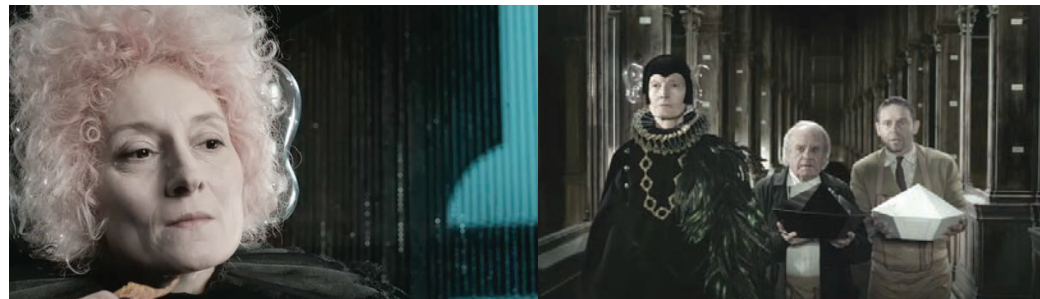
Launched, like "Guru," during the Super Bowl, an ad for "The End" introduced two new flavours and

robots to a poodle wearing a bowtie. Divided into two camps, the finalists are ranked on the site based on how many people shared their entries on Facebook and Twitter.

Khalil says the ease of entry is partly the reason for the overwhelming response. "In past programs, we received many high-calibre, creative video submissions from students in the creative or film field and related industry types," but adds that shooting a commercial is a barrier to entry for many consumers.

The winner was announced live on MuchMusic on May 5, at their scripted commercial debut. On top of the \$25,000 cash prize and 1% of sales, the winner also joins a Doritos Think Tank, contributing ideas to the brand through the end of the year.

"Our core consumer is very opinionated and shares their opinions at lightning speed," says Khalil. "There is never a program that makes everyone happy, but creating something interactive that satisfies the great majority of fans, gets our




Above: Doritos fans were asked to write an ending for this commercial in which one flavour lives and one dies. Opposite page: Coke "Covers" entrants submitted videos of themselves putting their own spin on hit songs.

challenged consumers to write an ending to the commercial in which one "lived" and the other was destroyed. The spot drove to Writetheend.ca, where consumers could enter their endings.

Exceeding their goal of 6,000 entries in the first week, Doritos received nearly 30,000 in total, out of which the team chose 14 finalists, which ranged in content from a sword fight, to combat

consumer actively participating, as well as builds buzz and talk value, is what we always aim for."

In order to meet this need, Khalil's team process veers heavily toward social media and trend-watching. "We need to fish where the fish are," says Khalil. "It's all about finding the right strategy to reach different touchpoints and collaborating with consumers to remain connected and relevant." 

Molson Canadian – 444,000 fans

From eating donuts to building a dock, the beer brand doled out virtual Boy Scout badges for fans who completed tasks in its "Seize the Summer" promo last summer.

Canada's Wonderland – 421,000 fans

The theme park launched a new ride exclusively on Facebook last August, creating buzz that's spilled over into a push for season ticket sales this spring.

La Senza – 340,000 fans

"Lingeristas" get special offers, heads up on promos and sales galore, the latest being

the "Perfectly Me" quiz to discover their bra personality and win one of 10 shopping sprees.

Pepsi – 233,000 fans

As part of the Pepsi Refresh charitable grants program, the "Do Good Scholarship Draw" invites Canadian university students to circulate pics of themselves holding charity signs through their social networks for a chance to raise cash toward the cause and their tuition — and increased Pepsi's fans by 20,000 in the first six weeks.

Garage – 221,000 fans

Over 200 videos were sent in to the fashion retailer's

"Get Loud" contest — part of its strategy to connect with its young female target online — which invited fans to create a video showing their "Garage spirit," getting over 317,000 votes and 13,000 comments. The winner got a free concert for their school.

TSN – 210,000 fans

The Sports Network has set up shop on the social network, with news feeds, links to videos, polls and contests like the TSN Predictor, a Stanley Cup final pool. Hockey, again!

Figures provided by Facebook Canada, February 2011. With files from Media in Canada.



BY THERAS WOOD

BRANDS' NEW STAR ROLES

Savvy content creation strategies break through the ad clutter and into the spotlight

In the face of PVR fast-forwarding and audience fragmentation, content creation – dare we say “advertainment” – is blurring that ever-thinning line between ads and entertainment. Today, well-informed consumers filter out marketing messages before their brains even have the opportunity to internalize the meaning. This is where content creation, when done well, can make an audience all eyes and ears. As it turns out, brand-spun programming has the potential to be a big game-changer for many brands, especially for those still clinging to the “Hey! Look at me!” style of marketing that’s been pounded into our collective psyche over the past century.

In recent years, Canada has seen a plethora of new content integration ideas that are less about the brand and more about the audience’s passion points, such as TD Canada Trust’s “Up Close and Comfortable” vignettes, featuring behind-the-scenes interviews with creatives from top TV shows (like *American Idol*) sitting in the famous TD green chair, arranged by media agency Starcom MediaVest Group.

There has also been lots of themed online and print content coming from brands, such as Dove’s “Waking up Hannah” – choose-your-own-adventure-style webisodes about a day in the life of an urban 20-something – promoting its Go Fresh line of products (created by Ogilvy & Mather in Toronto and the Barbarian Group). And more recently, Cadillac, with Cossette Media, promoted the CTS Coupe in Quebec with a French “Nouveau Classiques” lifestyle section on Askmen.com, featuring food, fashion and entertainment fitting with the

Cadillac image. It also produced exclusive content on that site and for various other publications.

We’re also seeing more in-show integrations, such as Mattel’s partnership with MTV for its Apples to Apples board game, which had *MTV Live* hosts playing the game on air, arranged by media agency Carat.

Television viewers, especially young ones with the attention spans of guppies, are increasingly particular about how to divide their media pie. As Kathleen O’Hara, brand manager, entertainment and games, Mattel Canada, puts it, “Toys and games are so heavily advertised, especially from October to December, that we were pursuing something that would allow us to speak to consumers a bit differently than we would with just running a TV spot.”

Content creation strategies have the inherent ability to be controlled to fill a very particular need, whether it be attracting the distracted youth segment, or reviving a well-recognized brand and making it relevant again.

Enter Swiss Chalet’s Rotisserie Channel. It launched at the end of February, running for three months, and featured one thing – roasting chickens – 24 hours a day, seven days a week. The only other element included on the channel was a promotional code featuring a different deal every day, which drove viewers to the Swiss Chalet Facebook page.

“I immediately said ‘I love it! The only thing we needed to figure out was whether we could ensure that our guests could engage with it,” says Mark Daprato, VP marketing, Swiss Chalet.

The idea stemmed from BBDO Toronto's concept for the Swiss Chalet television spots that depicted an employee fantasizing about a 24/7 chicken channel. "We needed to get people to really fall in love with what our product was again," says Daprato.

The concept was test-driven with Swiss Chalet's Facebook group. "We wanted to get some honest feedback from people, and not to think that this was nuts," says Daprato.

It was far from nuts, as Daprato explains that Swiss Chalet's Facebook fans enthusiastically gravitated towards the idea. The chicken channel was launched simultaneously on Rogers digital television and swisschalet.com.

The attention that the Rotisserie Chanel accrued didn't merely comprise Facebook and Twitter results. "The PR story speaks for itself," says Daprato. "Obviously this [channel] is breakthrough and we figured we'd probably get some attention. So there's a core media component to it as well."

The substantial PR coverage, which included attention from nearly every major media outlet across the country, and Swiss Chalet's rapid increase in Facebook appreciation by 30,000 fans, was exactly what the brand was hoping for.

Daprato suggests that this was a game-changer for Swiss Chalet. "It opened our eyes to the possibilities, to understand different ways we think about going to market."

Daprato feels alternative advertising methods are a necessity to get people to take notice. "People are becoming far more sophisticated in their expectation of what we are saying to them, some sort of content strategy is obviously going to be very important."

Mattel has been especially active in creating content to grab consumer attention. Aside from the Apples to Apples partnership with MTV, it recently executed Ken's resurgence with the one-man competition to become Barbie's beau again. On Valentine's Day 2004, Barbie and Ken broke up, and a collective gasp echoed around the globe as women, young and old, grieved for



Above: Swiss Chalet's quirky Rotisserie Channel gives the Fireplace Channel a run for its money. Opposite page and below: Barbie's beau enters the limelight via live Ken models and a stop-motion *eTalk* interview.

a celebrity relationship that began back in 1961 on the set of a television commercial. Following seven years of swinging bachelorhood, Ken decided over the 2010 holiday season that Barbie was indeed the doll of his dreams.

"We wanted to give visibility to Ken and his desire to win Barbie back after all these years of being apart. And what better way to do it than to bring him to life?" says Adriana Gut, marketing manager, girls, Mattel. As she explains, Mattel moved the conversation occurring between Barbie and her fans (currently two million on Facebook) towards a dialogue with Ken. Via Facebook and Twitter he became his own personal advocate in the fight to win the doll back, asking for dating advice from fans in the process.

The most recent segment of the campaign featured out-of-home, print ads and a series of gossip-style interviews between Ken and CTV *eTalk*'s Ben Mulroney. To bring Ken out of the virtual sphere of social media and into the real world, the *eTalk* series involved stop-motion photography that allowed Ken's interviews to mimic a real-life celebrity exposé.


With Transcontinental, Mattel also developed a six-page fashion spread in *Elle Canada*'s April 2011 issue. "It was a means to highlight Barbie and Ken's reunion, and also their journey as the 'it' couple," says Gut.

Five Canadian designers, including Joe Fresh and Greta Constantine, designed outfits for Barbie and Ken as they had various rendezvous across Canada. Then, leveraging Barbie's partnership with LG Fashion Week, Mattel allowed fashionistas the chance to "pick a date" with Ken by employing live Ken models who donned the same outfits Ken had worn in the *Elle Canada* spread.

"It was a great photo op, and a great opportunity to entertain Barbie fans," explains Gut. "The idea was that everyone needs a Ken. [Barbie] found hers, so she gave fans a chance to pick their perfect date with Ken."

While breaking through the clutter was the primary motivation behind the upsurge in original content creation – a traditional 30-second spot, even when executed with flair, can still be ignored – there's also a better chance that these more elaborate and entertaining efforts will garner priceless word-of-mouth and valuable free press along the way.

"Canadians are viewing media differently. They watch TV with their smartphones beside them and their laptop or tablet in their lap," says Mattel's O'Hara.

As the audience – especially the youth segment – evolves its habits to suit a morphing mediascape, more marketers will be forced out onto that limb of creative marketing. "As consumers change the way that they view media, and certainly with the increase in PVRs, we have to get more creative in the way that we reach our target market," she says. Like Ken did to win back his gal pal. 





BY THERAS WOOD

SEE ME TOUCH ME FEEL ME

Advertisers are bringing the virtual into the real world with unique brand experiences that consumers can't wait to get their hands on

As advertisers search for meaningful ways to connect with consumers and bring users out of their den of a detached digital world, experiential marketing is helping their cause by isolating, engaging and making the target work for the brand. But how does one push experiential marketing to the point where it becomes memorable and unique? The only way to succeed is to get creative, and some marketers are proving that sometimes the mode of communication can contain more creativity than you can shake a 30-second commercial at.

Creating experience, and even simulating it, isn't always a clear-cut path. For instance, last summer, Toronto-based agency Capital C embarked on a never-before-attempted Virtual Hair Play Van with Axe. "Our biggest challenge was that we needed

to sample," says Bogart Edwards, senior account director, Capital C. The Axe "Hair Action" campaign had already been underway in more traditional formats. "We were trying to build an experience that talked to 'Hair Action,' but we couldn't actually do it, because someone would have to stop, wash their hair, and then have the experience." To remedy this, Capital C created a branded truck and turned to Monster Media to program five "Hair Play" scenarios. One involved female hands fighting for the chance to play with the (virtually) lucky man's hair. "The technology had been done (facial recognition) in a more permanent fixture, but it hadn't been done in a mobile way," says Edwards.

Female hands were pre-recorded in front of a green-screen, with the male participants' faces captured at the event site by a camera and then superimposed onto the original green-screen



video. The result was that the participants got to watch as they got some "Hair Play" from feisty ladies' bangle-clad arms. The assumption was, of course, that the virtual results would translate into the real world for these lucky fellows.

The van, the first of its kind in Canada, ventured to 11 different spots over the span of one month, including campuses, and events like the Warped Tour and the Montreal Jazz Festival. As Edwards explains, "Rather than just flogging samples on the street where someone could pick it up, look at it, and say 'yeah, whatever' and throw it down, we wanted something that was fun and engaging." He continues, "Our guy is obviously net savvy, he's on Facebook, he's out all over the place. We just wanted to grab him for a minute, give him a little bit of education without it being a tutorial – because what 20-year-old wants to listen to that kind of thing – and allow them to share that with their friends." The photos taken of the scenarios could be uploaded to Facebook, at which point the user's friends could "like" the picture and the young man would have the chance to win a \$10,000 prize.

This human propensity for life-sharing fits perfectly into the experiential model, as the marketers of the Xbox Hub found out last summer.

Xbox's Kinect gaming console allows users to play games without the use of remote controls, using infrared technology. "Kinect was one of those products that until you got in front of it and played a game, you would have no idea how great it is," says Kyle Guttormson, account manager, Mosaic Experiential Marketing. Creating an experience with the Kinect console was thus a necessity.

The Hub was a massive undertaking that spanned a full station of subway ads, to videos taken of the participants and uploaded to Facebook, to the media

pull orchestrated by PR agency High Road.

The Kinect Hubs were located in Montreal and Toronto, in the cities' most frequented areas, next to their respective Eaton Centre malls. "Between the two Hubs, we had about 97,000 people try Kinect," says Guttormson. Even if you didn't play it, the experience was a rich one. "You stick around...you hear the message and see the magic."

What's clear is that marketers are learning from their experiential marketing efforts – a part of the marketing mix that brings as many marketing elements together as an advertiser can afford to thread in. Learning to coordinate all those messages means new best practices can be cemented in the process.

"In everything we do, there's an experiential component," says Eric Charles, marketing communications manager, Microsoft Canada. "Our job is to get [the audience] off digital and give them the real experience."

Experiential marketing naturally lends itself to elements of perception – sight, taste, smell, touch – and has the potential to create a deep emotional connection with the consumer. Nivea knows all too well how an experience can solidify a bond with a brand. In celebration of its 100th year, Nivea launched a full-scale marketing campaign with an experiential pop-up shop called the Nivea Haus in Toronto in March. Featuring interactive skin tests, personalized skincare, photo shoots, product samples and a partnership with the Xbox Kinect game *Your Shape: Fitness Evolved*, the Nivea Haus kicked off a campaign, which was supported by a contest, a microsite linked from Nivea.ca, a PR campaign and newspaper ads.

Nivea Haus "allowed us to bring to life our holistic approach to beauty and our strong belief that skin has a central physical and emotional role in our lives," says Larry LaPorta, general manager, Beiersdorf Canada (Nivea's parent company). "During times of economic crisis, people migrate towards brands they trust. Nivea is one of those brands." LaPorta explains that consumers perceive Nivea to be a brand that provides good value for one's dollars, spurring the need to provide consumer incentives at the Haus, in the form of sampling and trials.

The PR and media campaign components speak to the results, explains LaPorta. Bloggers and members of the media attended the "sneak peek" event at the location prior to the Haus reveal, which led to social media commentary and

many positive online reviews. Quantitatively, the numbers speak for themselves. "To date, we have generated over 20 million impressions as a result of the event," LaPorta continues, "almost 20,000 consumers visited Nivea Haus and we gave away over 70,000 samples....we had roughly three people per minute coming into the Haus."


Additionally, experiential marketing can provide the key to educating the consumer in a manner that doesn't feel like a classroom. "We know from our research that our consumers want information and education on skin care," and not surprisingly, what resonated most with Haus visitors was the skin analyzer and skin type consultation, says LaPorta.

Experiential marketing, like other marketing elements, hinges upon relevance, interaction and integration. And as LaPorta explains, the important thing for Nivea was to extend the consumer

connections created during the Haus, and continue that feeling beyond the execution.

Dove has gone a step further, and since 2008 has opened four permanent spa locations in Canada, where pro line products and skin care consultations are always on tap.

Connecting with people is key in this world where "social" media is not just Twitter and Facebook, it's also "person-to-person, face-to-face" interaction, says Tony Chapman, CEO of Capital C. According to Chapman, that's where the opportunity in experiential marketing lies. "It takes you from 'look what I paid for' to 'look what I experienced and am willing to share and talk about.'"

Beyond the attention-getting factor and the relevance to a marketer's target, great experiential marketing should have "shareability," suggests Chapman. Especially when "everybody's a paparazzo. Everybody has their own publication." 



Top right: Axe's Virtual Hair Play Van takes facial recognition and green-screen tech on the road.

Bottom right and opposite page (far left): Xbox uses the Kinect Hub to introduce consumers to controller-free gaming.

Opposite page (right): The Nivea Haus pop-up centre offers samples and skin consultations.

INTRODUCING ...



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Speaker: Rajat Paharia – Founder and Chief Product Officer, *Bunchball*

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AFTERNOON KEYNOTE: Transmedia Storytelling - The Power of Connected Narratives

Speaker: Caitlin Burns – Transmedia Producer, *Starlight Runner Entertainment*

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When Worlds Collide

Speakers: Eric Charles – Sr. Marketing Communications Manager, *Microsoft - Xbox*

Chris Unwin – Senior Strategist, *Much MTV Group*

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BEYOND ADVERTISING

Canadian agencies are creating more than just campaigns, expanding into everything from shopping experiences to architecture to office environments

Of all the hazards involved in a job in advertising – say, depression brought on by demanding clients, or repetitive strain injury, or perhaps cirrhosis of the liver – it's usually not necessary to wear the protective gear of a construction worker. But when Chris Staples finally saw his work for the new FreshCo grocery store coming to life last year, he had a hard hat on and caution in his eyes, as the sounds of hammers, saws and drills buzzed around him.

That's because he and Vancouver-based Rethink Communications were straying far outside the usual domain of an ad agency. And as he walked through a mock store created in Orangeville, ON., that was built to test the look and feel of the new Sobeys-owned discount grocery player (which now has 59 stores in Ontario), the hard-hatted Staples took in the location's entire graphic vocabulary that his company produced, from the in-store signage, to the private label packaging, grocery bags, gift cards and even staff uniforms.

"Typically, a client will ask you for a name and a logo and a few brochures," says Staples, partner at Rethink. "The work rarely gets into the physical world of store design – and definitely not into things like uniforms."

But there were bumps along the way, as Rethink navigated that physical world.

"One of the key parts of the FreshCo brand is this really bright, almost fluorescent green colour," notes Staples. "It's a tricky thing: if you go too fluorescent it can look like a used-car lot. You have to get it just right, and lighting really affects how colour looks in a store, so there were a lot of discussions: is the colour exactly right? Does the lighting need to change? We repainted the test store a couple of times."

If that's an unfamiliar challenge for an ad house, agencies across Canada are facing a lot of them as they seek to flex their creative muscles and help out their own bottom line by taking greater roles in shepherding clients' brands. Some, like Rethink, Toronto-based Juniper Park, and Montreal's Sid Lee, are articulating brands in physical space through store design; others like Crispin Porter + Bogusky (CP+B) Canada are sometimes moving away from pure advertising in favour of creating new ways for their clients to offer value to consumers.

CP+B recently developed a web-based tool for its client Tourism Toronto that was designed to help visitors more deeply appreciate the city. "People who live here, love it," says Shelley Brown, CEO of CP+B Canada. "But as a visitor, it can be a difficult city to consume. So what can we do about that?"



Left: Rethink's FreshCo work spanned from bag design to uniforms. Above: Sid Lee designed five-storey floating spa Bota Bota.

How could we actually go about changing the experience – as opposed to doing an ad that says, 'No, we have great restaurants! Honest, we do!'"

The Toronto Trending tool, which rolled out in May, aggregates comments about the city and other information in real time, so tourists (and locals) can see what people are saying on Twitter, Facebook, Foursquare and elsewhere about restaurants, clubs or interesting neighbourhoods.

"That's not in any sense an ad," notes Brown. "It's simply taking the life of the city and making it more accessible to somebody who might want to visit."

While the *raison d'être* of ad agencies is communication, more of them are developing projects that don't necessarily have communication at their core. "The driving force is, 'Let's actually change something about the world, let's provide something to people' – and then we may indeed use communication to make sure they know about it and understand something about it, but the actual core isn't the ad anymore," she says.

According to Brown, agencies traditionally haven't asked themselves, "How do we actually provide something to people that they will find inherently useful, because it will change how they think, how they behave, what they do, how they spend their money. That seems to us like a really fascinating change that's happening in the industry overall."

Juniper Park, a subsidiary of BBDO Worldwide,

is also branching out into unfamiliar areas. In April, Denver-based PepsiCo asked the Toronto agency (which has developed big programs for the company on brands like SunChips and Lay's) to help design the look of its 26,000-square foot headquarters of the new Global Nutrition Group.

"The goal," explains Juniper Park's president Jill Nykoliati, "was to create a space that immediately telegraphed, on a visceral level, the vision and culture" of the division, which includes PepsiCo brands Quaker and Tropicana.

"We were really setting the visual language for the enduring story of what that brand is about," says Nykoliati. Visitors to the office space are greeted by an explosion of colour: mural-size pictures of orange groves, an outdoor marketplace in the developing world, a close-up shot of a trio of grains, animals in a field, and a multicultural sampling of beaming children. The agency also consulted on textures and placement of visual artefacts within the office.

It's work that is made easier by the central role – literally – that design takes in Juniper Park's culture. When the agency relocated to its new downtown office on Adelaide Street West, its team of about nine designers was placed in the middle of the second floor. "That's where the activity congregates," observes Nykoliati. "The way designers think about architecting a brand for its longevity, that's really the soul of what we do – and then the advertising guys have to put a timely activation to it."





Gannon Jones, the CMO of PepsiCo's Global Nutrition Group (and one of Juniper Park's biggest fans), explains his appreciation for the agency: "Juniper Park creates brands, not campaigns. Creating rich brand narratives – the story, imagery and ethos of a brand – coupled with their strong design discipline, allows their work to go well beyond what traditional agencies are tasked to do."

If there's one Canadian firm grabbing attention around the world for going beyond the traditional purview of an agency, it would have to be Montreal-based Sid Lee.

Two years ago, the local architects Jean Pelland and Martin Leblanc shuttered their firm Nomade Architecture to create Sid Lee Architecture, an independently owned company whose offices, nevertheless, are integrated within the main Sid Lee operation. "We're in the same environment, so when you go get coffee, or walk in the corridors, or print stuff at the copier, you mix, you exchange – you see people from different branches," says Leblanc. "We're in a campus, really. It's like a university."

"That makes quite a bit of difference," suggests Pelland. "That's very common now in design universities that offer design programs and architecture programs. The way to go about it is mixing and matching all these different professionals, so they benefit from one another, and share different point of views. We happen to have that in a commercial environment, which is extremely relevant to people. When we hire people now it becomes part of our pitch to them: they will, in our environment, meet people that

they wouldn't have a chance to meet in any other architectural firm.

"There's quite a great deal of artists that work at Sid Lee, so it's really nice for architects to mingle and get a different taste of what is creativity."

Last December, that team of artists took the wraps off a long-term project that was initiated when Leblanc and Pelland still ran Nomade. Bota Bota is a five-storey floating spa, anchored at the foot of Rue McGill in the Old Port of Montreal, that had been an old ferryboat. And while the project originated with the architecture practice, the Sid Lee communications agency was brought on to market the spa, with some assistance from the company's video production arm, Jimmy Lee.

Around the same time, Sid Lee Architecture unveiled its work on the St. Catherine Street flagship store for Vidéotron. Once merely a cable company that ran so-called "dumb pipes" into people's homes, Vidéotron now offers a variety of ways to access broadband data, including 3G wireless service and cable internet.

But how best to illustrate the transformation into a dynamic company that can bring the world to its customers? "They didn't come to us with a given program, they just said, 'We think we need to have a flagship, we're at that point in our company, we want to launch new products, we need a better platform, a better space to explain what Vidéotron is,'" says Leblanc. "Sid Lee's work was to come up with this whole idea of what it means to be a flagship for Vidéotron." Sid Lee Architecture took it from there.

"With Vidéotron, what you're selling is bandwidth, whether it's your phone, cable TV or internet," says

Left: Juniper Park helped design the headquarters for PepsiCo's new Global Nutrition Group.

Opposite page, from top: Sid Lee created a high-tech home for Vidéotron's flagship, while CP+B Canada's Toronto Trending tool for Toronto Tourism gives visitors a new way to experience the city.

Leblanc. "How do you experience what bandwidth means for you, and how can it change your experience? The store was about how Vidéotron can offer you the universe of bandwidth product."


Sid Lee Architecture chose to depict bandwidth metaphorically, with a visualization of Montreal's famous street energy. The store's outside curtain wall façade serves as a blank backdrop for a series of lines that represent the energy on St. Catherine Street. Drop by in the morning, when foot traffic is sparse, and the lines are moving slowly; return in the evening, and the lines are buzzing with activity, like the street itself.

"By themselves, the lines don't seem to mean anything," acknowledges Leblanc, "it's when you enter the store that you can see the universe of what's possible, you can see what bandwidth can give you." The store is a riotous showpiece, with TVs and interactive screens, for the potential of broadband.

The physical location, in other words, embodies the new Vidéotron brand. "When you talk about a brand, which is mostly what's happening in an agency, they ask, 'What is that brand? What are the values related to it?'" says Leblanc.

"I think architecture and space to make the experience palpable, believable, is an asset for communications agencies. The idea of it is: 'We should bring that brand to that space.' But it's much more than putting a logo or the colour of the company on the wall. It's: 'What's the experience? How do you live that brand?'"

Whether it's crafting a store experience, shaping a brand identity or developing new tools for consumers, agencies on the leading edge are embracing their metamorphosis.

"Advertising was an interruption," notes CP+B's Brown. "We deliberately set out to find ways to interrupt you in your daily life with our message. And the bargain is we would make it entertaining or interesting enough that you would not change the channel. That model now I think is over, and now what we have to do is figure out: 'What can we do for people? What can we provide them that is meaningful?' Because people will avoid the ad if they can. And they can, and they are. So you simply cannot spend your way through any more. You're going to have to actually provide more." 



BY EMILY WEXLER



A RECENT HISTORY

The movies have the Oscars and advertising has the Lions. What began as the International Advertising Film Festival in September of 1954 in Venice, Italy, has since settled in Cannes and expanded way beyond film to encompass nearly every facet of communications. This year, it got another shiny new name, no longer deemed an “advertising” festival, it’s now known as the International Festival of Creativity.

A mecca for those creatively inclined, the days at Cannes are spent in thought-provoking seminars and workshops, often with high-profile guests (everyone from Mark Zuckerberg to Kofi Annan to this year’s appearance by Robert Redford) and the nights are filled with networking, parties, award wins (if you’re lucky) and trips to the infamous gutter bar (if you’re so inclined).

Canada has a long history with the festival – our first Gold was won in 1969 for a commercial called “Kids in Store” by Fry Cadbury. *Strategy* has been covering Cannes since our inception over 20 years ago, so here we present you with a look back at how Canada’s creative industry fared on the global stage over the last two decades.

Clockwise from top left: Tropicana’s “Arctic Sun,” Molson’s “I AM Canadian” and Vim’s “Prison Visitor” were all Lions winners. Opposite page: Dove’s “Evolution” took home two Grand Prixs while James Ready’s billboards won Gold.

1992

The International Advertising Film Festival drops the “Film” from its title, and introduces the Press & Outdoor Lions.

1993

Canada has a rough year, winning no Lions out of 86 entries. At the time, Brian Harrod, CD at Toronto-based Harrod and Mirlin, told *strategy* that we should consider it a warning: “We are conservative people...We don’t like to cause controversy, and good creative is always going to be controversial. We don’t want to offend anybody, and good creative is going to offend some people. We can’t be all things to all people because that’s when it starts getting dull.”

1995

The “Young Creative Print Competition” is introduced (later renamed Young Lions and opened to more categories), inviting teams from different countries to compete against each other by coming up with a campaign based on a brief for a non-profit in 24 hours. *Strategy* conducts the competition in Canada, sending our first young ‘uns to the fest – Brad Monk and Aubrey Singer of Chiat/Day.

That year, Cineplex Odeon, Cannes’ Canadian representative at the time, acquires the exclusive Canadian rights to distribute the 1995 Cannes International Advertising Festival videotape, featuring the best advertising from around the world.

1996

Canada’s presence at Cannes begins to ramp up. We send a record number of delegates (35) and enter a record 111 entries in the Film category. While we get shut out of Film, Canada wins four Golds in the Poster/Print category (for Maple Leaf Foods, Panasonic, the ROM and Keen Audio) and comes out on top in the Young Creatives competition.

1998

The Cyber Lions are introduced to reflect the ever-growing field of online communications (websites, interactive campaigns and online advertising). The following year, the Media Lions are launched.

1999

Under the aegis of Cineplex Odeon, a committee is formed to help get Canadians to submit more entries and to experience the festival. The initiative works on both counts.

Also that year, a TV spot by Palmer Jarvis DDB for Finesse Shampoo wins the first Film Gold Lion that Canada has taken home in at least a decade.

2000

A big year for Canada at Cannes, we bring home eight Lions in total, including one Gold and a slew of Bronze. And while it didn't pick up the Gold (that went to Toronto-based Gee, Jeffery & Partners for "Real Dealers Can't Jump," a cinema spot created for Ontario Toyota Dealers), one of the Bronze winners was no doubt the most buzzed about – Joe Canadian and his "I AM Canadian" diatribe, created by Toronto's Bensimon Byrne D'Arcy. The spot instilled a renewed sense of national pride and ushered in an era of Canadiana. The Grand Prix that year went to another now-iconic spot – DDB Chicago's "Whassup" campaign for Budweiser.

2002

The Direct Lions competition is added.

2004

A clever spot for Unilever brand Vim called "Prison Visitor" wins an unexpected Gold. The spot depicted a woman who appears to be a prisoner behind a partition, telling her daughter she hoped to be out soon – only she was actually in the shower, cleaning it with an inferior product. Created by Zig (now CP+B Canada), the ad then went global, airing in New Zealand, South Africa, Poland and Finland.

Then-ACD (now ECD) Aaron Starkman predicted this would be the story of many more Canadian ads: "It's going to happen more and more often

because we are such a multicultural country... A Canadian ad is a global ad."

2005

The *Globe and Mail* becomes Canada's official representative for Cannes.

Radio Lions are added, as well as Titanium Lions, honouring campaigns across a range of communications and media channels. It would further evolve two years later, with the introduction of the Integrated Lions. Titanium would be awarded to breakthrough ideas that show the industry the way forward.

2006

A Promo competition is added, and a separate Outdoor Lions Jury is introduced.



2007

It's arguably Canada's biggest year, as Unilever's Dove wins two Grand Prix (Cyber and Film) for "Evolution" – the now-famous viral video depicting a woman going from normal to photoshopped goddess. The jury describes "Evolution" as a signal of ad films future, given that it started as a viral and was able to reach consumers on a massive scale in a time when they are increasingly set on avoiding ads. And the nature of the win also cemented the trend of large CPG players coming up with some of the strongest work.

2008

A Design category is introduced and Canada fares well in it, with GJP taking home a Gold for its brochure for Toronto-based Gee Beauty's waxing studio, Down Below, and a Silver for Taxi Canada's 15 Below and its coats-for-the-homeless project.

2009

Canadian entries top 800 – exceeding the previous year by 30, while countries like the U.S. were down by 25%. Canada garners 14 wins including a Gold Outdoor for James Ready Beer's "Share our Billboard" campaign by Leo Burnett Toronto, which invited customers to submit their own ads, thus keeping the beer inexpensive. At a time when user-generated content is becoming all the rage, the campaign proves that traditional



outdoor advertising can still be innovative.

Also, the PR Lions are launched.

2010

Canada nabs 13 Lions including a Gold for BBDO's "Arctic Sun" spot for Tropicana, which documented their delivery of an artificial sun to an area where people live in darkness for days on end. It set a new bar for TV spots and was a huge coup for the orange juice brand, exceeding 20 million media impressions.

2011

The Creative Effectiveness Lions launch, aiming to establish a correlation between creativity and effectiveness.



So you wanna be creative...

Thinking of hitting Cannes this month and soaking up a little professional development at the International Festival of Creativity? Here are a few ways to up your creativity game.

Attend the session with the most appealing name

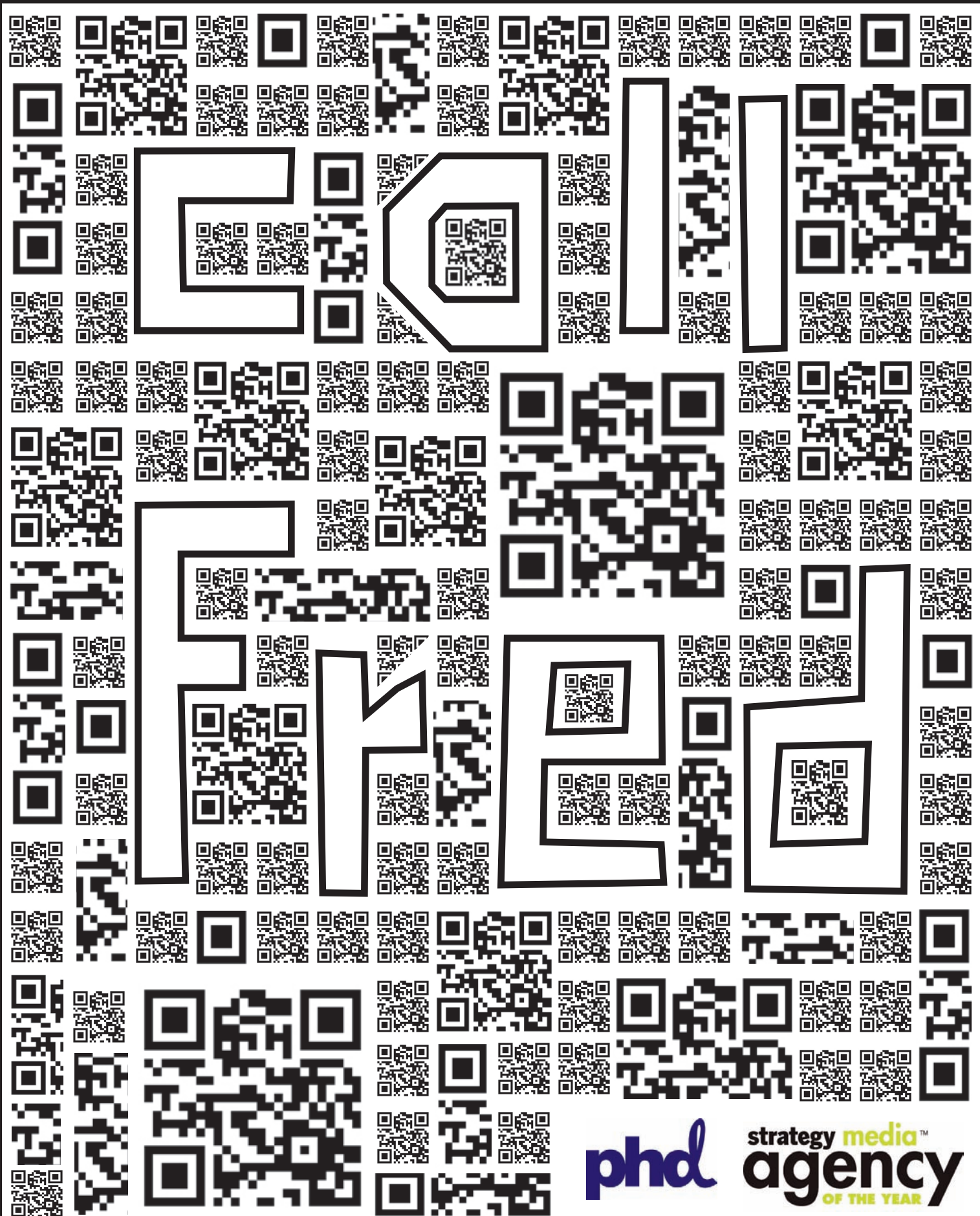
Textappeal sounds sexy, and references texting (and we all love texting). This seminar is actually about "fusion brands," specifically THE 99, the first group of comic superheroes born of an Islamic archetype, the brainchild of Dr Al-Mutawa – a Kuwaiti born clinical psychologist, and now a hugely successful global franchise.

Learn from celebrities

These celebs have some serious business clout. Speakers at Cannes this year include best-selling author Malcolm Gladwell, the Huffington Post's Arianna Huffington, brand-into-herself Martha Stewart and actor/film festival magnate Robert Redford.

Take in some photography

What better way to up your creativity than absorbing someone else's? CannesAlso is an exhibition showcasing the photographic skills of marketing and communications people outside of their day-to-day jobs. See what those who make the ads do when a client isn't involved.



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